The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

NOVEMBER 30, 1921

PRICE FIFTEEN CENTS

THE NATIONAL THEATRICAL WEEKLY

USE ONE OF THESE WONDERFUL SONGS

GREATEST "MOTHER" SONG EVER WRITTEN APPLAUSE WINNING WALTZ BALLAD

THERE'S ONLY ONE PAL AFTER ALL

Lyric by HAROLD C. FROST

Music by F. HENRI KLICKMANN

CHORUS
a tempo
When the girl pal you knew makes you lonesome and blue, And your pathways are drifting a-part,
When the boy pal who'd lend, and whod stick to the end, On-ly causes an ache in your heart,
When the pal you thot best changes just like the rest, Don't for-get, when your dream castles fall,
God gave you one mother and nev-er an-oth-er, There's on-ly one pal after all.
When the all.
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TRY THIS UNUSUAL FOX-TROT BALLAD

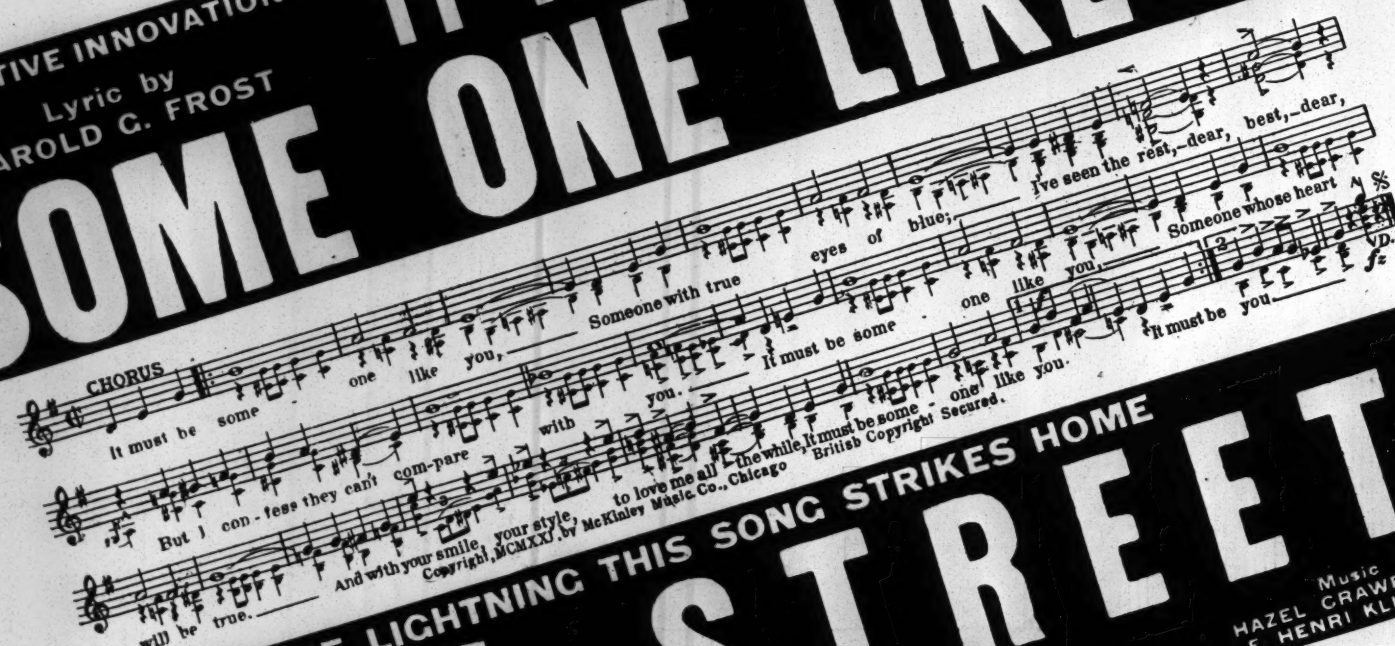
FITS ALL ACTS

POSITIVE INNOVATION

IT MUST BE SOME ONE LIKE YOU

Lyric by HAROLD G. FROST

Music by CHARLEY STRAIGHT and ROY BARGY


CHORUS
It must be some one like you,
Someone with true eyes of blue,
I've seen the rest,-dear, best,-dear,
But I con-fess they can't com-pare with you.
It must be some one like you.
Someone whose heart will be true.
And with your smile, your style,
It must be some one like you.
It must be you.
D.S
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the while, it must be some one like you.
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LIKE LIGHTNING THIS SONG STRIKES HOME

MAIN STREET

Lyric by VINCENT SHERWOOD and CAL DE VOLL

Music by HAZEL CRAWFORD and F. HENRI KLICKMANN

ALL KINDS of MATERIAL For ACTS and ORCHESTRAS

McKINLEY MUSIC COMPANY

1658 Broadway NEW YORK

Grand Opera House Bldg. CHICAGO

The NEW YORK CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

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ONE NIGHT STANDS SEE END OF THE TRAVELING SHOWS

Less Than Thirty Shows Are Out This Season—Last Year Touring Managers' Association Members Alone Had 250 on the Road

With almost half of the road season over, the small number of touring shows which started out in September, estimated to be not more than 10 per cent. of those out in the previous season, has not been increased. The short-stand shows, which comprise one of the most important branches of the theatrical business, are in the main controlled by the members of the Touring Managers' Association, and these managers have on tour less than thirty shows this season. In the season of 1920-1921 the managers belonging to the T. M. A. had on tour nearly 250 shows, employing about 5,000 people. Less than 750 actors are employed by these managers this season.

Before the road season started, the touring managers had many obstacles to overcome preparatory to sending their shows out. The "no salary reduction" stand taken by the stage hands' and musicians' unions was not settled until early in September. The stage hand and musician question, however, was of secondary importance, the chief hindrance to the touring managers being the "Equity Shop" programme of the Actors' Equity Association, which affected the members of the T. M. A. more than it did any other body of managers.

Equity Shop went into operation on September 1, against all managers not protected by being members of the Producing Managers' Association. The touring managers, rather than accept the terms of Equity Shop, held off their producing plans, although the usual opening date of the season, Labor Day, had passed, in the hope that Equity would capitulate and agree to postpone enforcement of its programme. Equity, however, held out steadfastly for its original demands, and September passed without more than ten or fifteen shows operated by members of the T. M. A. going on tour.

The latter part of September brought reports of continued poor business on the road and the months of October and November saw no improvement in the business condition. The touring managers who had held back their production awaiting a break in the Equity front soon saw that the Equity Shop was not to be feared so much as the depressed business conditions and sat back glad that they had not gone out in the first place.

"The last week in November, which should see the road business in full swing," said John J. Coleman, secretary of the Touring Managers' Association, when interviewed by a CLIPPER reporter, "is in an almost hopeless condition in so far as concerns the addition of any touring companies to those which evaded Equity Shop in early September and got going by hiring only non-Equity actors. Few one-night and two-night stand shows are out and there is practically no chance of any new ones starting out at this stage of the season. Equity Shop was the original cause in the delay in the start of the touring season, but that cause has been entirely overshadowed by the adverse business conditions which those shows on the road are meeting."

The South loomed up in the early part of the season as the most favorable section of the country for theatrical companies, due to the high prices at which cotton was selling. During the last month or so, however, the Southern States have dropped to the same business level as the Eastern and Mid-Western States, cotton prices having dropped considerably and much loss having been encountered in the cotton-growing States by boll-weevil and poor weather conditions.

"ROUND THE CLOCK" STRANDS

ROME, N. Y., Nov. 28.—"Round the Clock," a musical show formerly called the "Rollickers," formed in New York and which opened here on Monday, stranded on Saturday night.

Fourteen people were left without salaries or means to get out of town. Twelve chorus girls with the show were left with absolutely nothing in the way of money and the scenes which took place in the dressing rooms were pitiful.

In the company were, Lew Preston, Harry Bartlett, Miss St. Lawrence, Miss Loraine, Le Roy Sisters, Betty Stevenson, Avis Stevenson, Peggy Saunders, Dolly Saunders, Joy Kneland, and Rose Beta.

CHANGES IN THEATRE STAFF

TOLEDO, O., Nov. 26.—Frank Gelber, formerly of New York, has been appointed treasurer of the Toledo Theatre here, having been transferred from the Saxon Theatre. Miss Elsie Whitmer, formerly assistant to Gelber, is now treasurer at the Saxon. Gelber is assisted at the Toledo by Floyd Williams.

THOMAS GIVING CONCERTS

BOSTON, Nov. 28.—John Charles Thomas, the star of "The Love Letter," which is playing at the Tremont Theatre here, was the featured singer in the concert held at the Arlington Theatre Sunday afternoon by the People's Symphony Orchestra. Emil Mollenhauer conducted the orchestra. The admission prices charged for the concert were 25 and 50 cents.

GIRL GETS 31 MARRIAGE OFFERS

NEW ORLEANS, Nov. 19.—Miss Lucille La Valle, in the chorus of "Bringing Up Father," now touring the South, has received thirty-one offers of marriage in answer to her story in one of the daily papers here that she would consider a husband who would pay off a mortgage amounting to $1,000 on her mother's farm in Colorado.

RECORD FOR "TANGERINE"

"Tangerine" broke all its previous big receipts records at the Casino Theatre on Thanksgiving Day, when it played to a gross of $7,500 for the two performances.

FEW APPLY FOR FREE TICKETS

Only three members of the Actors' Equity Association have applied for the free meal-tickets which have been obtainable since November 7, when the Council of the A. E. A. passed the resolution to extend aid to those members unable, through unemployment, to procure food, it was officially stated by Frank Gillmore, executive-secretary of Equity, this week.

Despite the generally conceded fact that several thousand actors belonging to Equity are out of work in New York alone the almost entire absence of applicants for free meal-tickets was not unexpected by Equity officials. This condition is laid to the peculiar situation of the actor in that the conditions of his profession are such that through being unemployed at various periods even in normal years he establishes credit for board and lodging that serve to sustain him in bad seasons such as the present.

The action of the Council of the A. E. A. in authorizing the free meal-ticket arrangements was taken in order to make some provision for those members of the organization, no matter how few, who might come to such straits that they could not secure food.

The officials of the Actors' Fund, who are recognized to be doing all that can be done for actors in desperate circumstances, were in perfect harmony with the Actors' Equity Association, whose move in issuing free meal-tickets was not meant in any way to reflect upon the operation of the Actor's Fund.

It is doubtful if the workers in any profession or trade are in as good a position to withstand a long siege of unemployment as the members of the acting profession. The actor makes a practise of patronizing almost exclusively one lodging house when in New York, the center of the business, and although he often obtains long-term credit from his landlord, or in most cases, landlady, he eventually pays back the money owed.

CHEAPER R. R. RATES

Beginning January 1, 1922, the 8 per cent tax on railroad passenger fares will be eliminated by virtue of the signing by President Harding last week of the new Internal Revenue Tax bill. This elimination of the war tax on railroad passenger rates is of especial interest to the theatrical world, for several millions of dollars annually are paid for railroad transportation by theatrical people, including managers and actors. The 8 per cent tax has been in effect since early in 1918.

The 3 per cent tax on freight charges is also done away with by the new Internal Revenue Tax bill. The theatrical world, which has payed huge sums of money through this wartime tax on railroad passenger fares will benefit to a large extent by this new law, along with all of the traveling public in the United States.

Statements are now in course of preparation by all railroads which will show the exact amount saved between all points by the elimination of the transportation tax.

NEW HOUSE FOR ROCKFORD

ROCKFORD, Ill., Nov. 28.—$400,000 will be spent on a new 1,000-seat picture theatre here to be known as the Alhambra. A Hope-Jones organ, valued at $11,000, will be one of the musical features. The house will be opened in six months by the Alhambra Theatre Company.

CO-OPERATIVE SHOW WINNING

WICHITA, Kan., Nov. 26.—The actors appearing here in "The Storm," operating on the co-operative plan, stated last week that the plan is working out successfully. 70 per cent of the back salaries owing the smaller-salaried members of the company and about 50 per cent of the money owing the others having already been paid back from the receipts of the production.

Some difficulty was encountered in New Orleans, La., it was stated, when the leading woman, Katherine Hayden, placed an attachment on the box office, claiming that $1,046 was due her as back salary. A bond of $2,000 was put up in place of the attachment and subsequently settlement was made, Miss Hayden accepting $600 for her claim. "The Storm" lost no time because of the suit, Miss Babbie Gale, under study, replacing Miss Hayden in the leading role.

"The Storm" is under the management of George Broadhurst, of New York, and has been operating on the co-operative plan since it played Newport News, Va., in October. At that time Broadhurst was going to close the show, but was prevailed upon by the actors in the cast to continue playing on the co-operative plan. The actors, of whom there are six, receive no money unless the takings of the show exceed all operating expenses, including office overhead and Producing Managers' Association's fees.

After leaving Newport News, "The Storm" suffered from poor business practically until they played New Orleans. In that city they did a gross business on the week of $10,000, despite the loss occasioned by Miss Hayden's action.

Through the fact that Miss Hayden traveled with her mother, who acted as maid, she was allowed almost 50 per cent more on the cut of the profits than any other member of the cast. She was willing to close with the show, providing the show did not reorganize and continue after she left, it is said. Fearing this latter contingency for some reason, the members of the company state, she brought the suit.

"RED PEPPER" OPENS

BALTIMORE, Nov. 28.—McIntyre and Heath opened here on Monday night in their new musical comedy, "Red Pepper," under the management of the Shuberts. The book of "Red Pepper" is by Edgar Smith and Emily M. Young, lyrics by Howard Rogers and Owen Murphy, and music by Albert Gumble and Owen Murphy. The show was staged by Frank Smithson and the dance numbers directed by Allan Foster.

The cast appearing in the show in support of McIntyre and Heath are: Mabel Elaine, Leeda Corder, Ruth Urban, Gladys and Sybil Fooshee, Rita Walker, Ada Summerville, Dan Quinlan, Bert Carter, Charles Brown, Brennan and Sands, John Cantwell, George Youngman, Bee Ho. Gray.

"JOSEPHINE" CLOSES

The Ritz Producing Company's "Not-To-Night Co.," closed the season on Thanksgiving Day, at Paris Island, S. C.

Bad business and expensive railroading is given as the cause of the show closing.

The show went into Paris Island on a guarantee of $1,100 by the government, as this is government property. At the conclusion of the performance there the company was transported to New York by boat. Henry Fink and Ed. Hutchinson are the owners of the Company.

ACTORS MUST NOT CUT SALARIES CHRISTMAS WEEK—EQUITY RULES

Managers Allowed to Close Shows During Week But Equity Members Must Get Full Weeks' Pay if Play Keeps Open —Equity Contract Calls for Full Pay

Although managers will be allowed to lay off during the week before Christmas without paying actors' salaries, as is required by the Equity contract, The Actors' Equity Association has taken a firm stand against conceding to managers the right to play that week and pay only half salaries to members of their companies. This stand was taken by Equity officials following the request for advice received from members of three different road shows who had been approached by their managers and asked to play during the week preceding Christmas at half salaries.

Frank Gillmore, executive-secretary of Equity, asserted this week that under no condition should Equity members agree to work at half salaries during the week before Christmas. One of the Equity members who had written for advice to the New York office stated that the management had approached each member of the company separately and asked if they would be willing to work during the layoff week, arguing that half pay would be more acceptable than none for the week. In each case the actors agreed to abide by the decision of the rest of the company, but when the notification of this plan reached Equity their members in these companies were immediately notified that such action must not be taken.

The Equity contract specifies that Equity members must be paid during the week before Christmas no matter whether the show plays or not.

Despite this clause in the Equity contracts the Council of the A. E. A., carefully weighing the conditions of the present season, decided that it would be best for all concerned if the managers were allowed to lay off without having to pay their companies during the week preceding the holiday, according to Mr. Gillmore. The conditions of the season were such, he said, that certain managers might have felt it necessary to close their seasons entirely before the layoff week in order to escape the payment of salaries whether the show played or not during that week, which is generally conceded to be a poor business week for shows on the road.

"We decided to allow managers to lay off without paying their actors during the week before Christmas because of the poor business conditions prevalent this season," Mr. Gillmore stated to a CLIPPER reporter. "Although our action was taken primarily, of course, for the benefit of our members, we also had the mutual benefits to the managers in mind. Some managers, who may have been experiencing poor business on the road this season, might have decided to close for the season before the Christmas week, rather than take the chance of paying salaries during the layoff week, and then have business continue poor afterwards."

Equity officials are firm in their stand, taken on the matter of refusing to allow actors to accept half-pay during the week before Christmas. They feel that, as the particular clause in the Equity contract governing this matter was obtained only after a hard struggle some years ago when it was incorporated in the contract made with the United Managers' Protective Association, it would serve to weaken the basic strength of the Equity contract if actors worked for half salaries. Before the A. E. A.-U. M. P. A. contract was entered into, actors either laid off without pay during the week in question or worked for half pay, whether business was good or not.

REISENWEBER'S SOLD

Reisenweber's Restaurant, at Columbus Circle, known for years as one of the leading cabarets and lobster palaces of the theatre district, was sold on Monday to three well-known restaurateurs, John Wagener, Ben H. Ueberal and Walter Kaffenberg.

The new owners took over the management of the famous eating and dancing palace Monday from Julius and Louis Fischer, grandsons of the founder, who, in future will devote themselves exclusively to the management of their big seaside resort, the Hotel Shelburne, at Brighton Beach. The business has been continuously in the hands of the Reisenweber family for more than fifty years.

Jerome Wilzin, of No. 949 Broadway, was counsel for the Fischers in arranging the sale of Reisenweber's, while the new owners were represented by the law firm of Griffiths, Sarfaty & Content of No. 120 Broadway.

MIKE LYONS DEAD

Michael F. Lyons, who was well known as proprietor of "Lyons'" Restaurant at No. 259 Bowery, New York, which was frequented by all theatrical and sporting people, when the Bowery was one of the theatrical centres, died November 26 at his home, 456 Ninth avenue, Brooklyn. He was 78 years old and is survived by four daughters, three sons and six grandchildren. The burial took place November 28, in Greenwood Cemetery.

COW GIRL IN OPERA

Mary McCormick, who worked as a cow girl in several Western States before starting her study of music, made her operatic debut on last Saturday with the Chicago Opera Company in the role of Michaela in "Carmen."

This first appearance is a long step from the prairie schooner in which she traveled with her parents to Belleville, Ark.

PRIVATE CARS FOR EQUITY BALL

Arrangements are being made by the Actors' Equity Association for engaging a number of private railroad coaches to transport those persons in New York desirous of attending the Equity Ball, which is to be held at the Hotel Sherman in Chicago on Saturday, December 17. The date of the Chicago Ball was originally set for the 15th of December but was set back two days, to the 17th.

Carrington Phelps, in charge of the Equity Ball publicity, left for Chicago last week.

The suggestion that special accommodations be arranged for those who wish to attend the Chicago ball was made by a non-professional who attended the Equity Ball held at the Hotel Astor. In case one or more railway coaches are engaged, depending on the number of persons wishing to go to Chicago, Frank Gillmore, executive-secretary of Equity said last week, the time of departure would be about 2:30 Friday afternoon, December 16. The returning train would arrive in New York at about 9:30 Monday morning, December 19.

OBJECT TO VILLAIN ROLES

The Cherokee Indians have created a fund and named a committee to make Indians heroes and heroines, instead of the villains, in motion pictures.

One of the tribe, Monte Blue, will play no more parts unless they are heroic.

The movement was started at a meeting of the Cherokee Tribe last week when Chief Roan Peters read an article to the effect that Monte Blue was appearing in the part of Danton in "The Two Orphans." He then referred to history to prove that Danton was a radical who sent hundreds of victims to the guillotine.

The Cherokees will ask Mr. Blue to forego any roles in which he must appear in an unfavorable way, agreeing to recompense him any money loss.

MANY BOSTON SHOW CHANGES

BOSTON, Nov. 28.—The attractions at all the legitimate houses excepting one are being changed this week and next. The only exception is the show at the Shubert-Plymouth, "The Bad Man," with Holbrook Blinn, which has made a hit here.

At the Sam S. Shubert Theatre the Italian super-film, "Theodora," began an engagement on Sunday, playing at $1 top.

"The Nightcap," Max Marcin's production, opened at the Shubert-Wilbur Theatre on Monday night.

The arrivals and departures for the following week are:

"Only 38," the Sam. H. Harris production, will replace Dillingham's "The Love Letter," at the Tremont Theatre, beginning next Monday.

At the Colonial Fred Stone in "Tip Top" will open next Monday, taking the place of "Two Little Girls in Blue."

Otis Skinner, in "Blood and Sand," leaves the Hollis Street this week. It will be succeeded by "Mr. Pim Passes By."

ACTRESS' GUARDIAN SUES

Irwin Rosen, an agent, whose offices are at No. 220 W. Forty-second street, was sued last week in the Supreme Court by Lorraine, Kathleen and Dagmar Brox, three sisters who are appearing in "The Music Box Revue," who asked for an injunction restraining Rosen from deriving commissions from their salaries under a contract entered into last July when two of the girls were under age. Kathleen, who is 19 years old, and Dagmar, who is 20, are suing through a guardian, Harry T. Hanbury, who was appointed by order of Supreme Court Justice Charles L. Guy.

The suit was filed through Attorney Herman F. Spellman, of No. 1547 Broadway, who alleges that Rosen is receiving more than 40 per cent of the three girls' earnings, and that they are seeking to have the contract annulled.

Harry T. Hanbury, who was appointed guardian *ad litem*, for the two Brox sisters, who are still "infants" in the eyes of the law, is a music publisher and son of former United States Congressman Harry A. Hanbury.

CUT IN CHICAGO PRICES

CHICAGO, Ill., Nov. 28.—The admission price of $3.50 which George White's "Scandals" has been getting at the Illinois Theatre will be dropped to $3 when the show changes over to the Colonial Theatre next week.

"Take It From Me," which opened at at the Great Northern on Sunday, is marked at a top price of $2. This is the first musical show to drop to these prewar prices in Chicago.

CLAIRVOYANT A SUICIDE

BRIDGEPORT, Nov. 28.—Mrs. Honora Phelps, 70, a clairvoyant, author and eccentric, committed suicide here last week by inhaling illuminating gas. She was a cousin of Morgan J. O'Brien, the New York millionaire attorney, and had been married eight times. Her maiden name was Honora Kileyland, and, in addition to leaving considerable property, several copyrighted plays were found among her effects.

WANTS TO BAR GUN PLAY

WASHINGTON, D. C., Nov. 28.—Senator Lodge, member of the American Arms Conference, in a letter sent to Harry Carey, movie actor, declared that gun-play in moving pictures tended to breed the war spirit, and therefore wants the movies "disarmed." The letter was sent to Carey in acknowledgement of a revolver sent the Senator as a gift.

DIPPLE FORMING OPERA CO.

Andreas Dipple, former operatic tenor and theatrical producer, starts for the Middle West this week to make final arrangements for the Grand Opera Co., which he will send through that section of the country. Detroit, Pittsburgh, Cincinnati and Cleveland form the nucleus of the route.

PULLMAN RATES CUT

MONTREAL, Canada, Nov. 26.—The Pullman and sleeping car rates in Canada will be reduced fifty per cent. The new rule will go into effect on December 1.

GEORGE M. COHAN RETURNS

George M. Cohan was the most beseiged and beleaguered man in New York when he arrived on the *Carmania* on Monday for a short stay in New York, after which he is to return to London, which he has definitely made his base of theatrical operations.

As announced exclusively in the CLIPPER several weeks ago, Cohan has already made arrangements in London for the production of "The Tavern," which delighted audiences in this country last season. Cohan will play the leading role in the play.

Cohan was accompanied on his return trip from Europe by his wife, their little son and Eddie Dunn, his general manager.

Cohan said little about his production plans excepting to state that he has made arrangements for the production of a number of his shows with Charles Cochran, the English producer and theatre owner.

"The O'Brien Girl," Cohan's only show playing in this country, which is at the Liberty Theatre, will be taken intact, company and all, over to England in February, according to present plans.

The show will be taken over on the seagoing city, the *Olympic*, of the White Star Line, and performances will be given en route. It will play until well into the fag end of next season in London, and will then return to America, playing an indefiite engagement at the Cohan's Grand Theatre in Chicago and other large cities.

"POMANDER WALK" REHEARSING

"Pomander Walk," a play produced at the old Wallack Theatre in 1911, has been transformed into a musical comedy and will be seen on Broadway shortly after the first of the year. Dance rehearsals are being conducted daily by Bert French, who expects to have the entire cast chosen by the end of the week. The show will be tried out at an out-of-town theatre prior to its production on Broadway. The story, which was written by Oscar Eagle, will be presented by Russell Janney, with Lennox Paul playing the leading role.

ARMSTRONG PLAYS REVIVED

Paul Armstrong's two biggest successes, "Alias Jimmy Valentine" and "Salomy Jane," are to be revived by George C. Tyler, who presented them originally.

"Alias Jimmy Valentine" will open December 8 with a cast headed by Otto Kruger, Emmett Corrigan and Margalo Gillmore. "Salomy Jane" will be put on later with Miss Gillmore in the title role.

THURSTON DOING ILLUSION

BOSTON, Nov. 28.—Thurston, the magician, opened a two weeks' engagement on Monday at the Selwyn Theatre. This is the sixteenth season of Thurston's magic show.

As the feature of his show Thurston is advertising the "Sawing a Woman in Two" illusion, for the performance of which Horace Goldin claims prior right.

CARPENTIER TO BE AN ACTOR

PARIS, Nov. 26.—Georges Carpentier will be a partner with Mistinguett, the comedienne, in the operation of the Casino de Paris.

Next year Mistinguett leaves for the United States with her co-star Chevalier, where she is to receive $20,000 a month, with Chevalier being guaranteed $8,000.

GENESTA HOTEL BURNS

AUGUSTA, Ga., Nov. 28.—The Genesta Hotel, known here as the theatrical hotel of the city, was partly destroyed by fire last week in an early morning blaze that wiped the heart of Augusta's business section with a total loss of about $2,000,000.

WEIL TO MANAGE MACOMB

Herb. L. Weil, formerly manager of the Majestic Theatre at Port Huron, Mich., has severed his connections there and is to manage the New Macomb Theatre, at Mt. Clemens, Mich. The house will play road attractions and pictures.

DINNER FOR STOCK CO.

GRAND RAPIDS, Mich., Nov. 25.—The Consolidated Theatres, Inc., of this city tendered a Thanksgiving dinner to the members of the Orpheum stock company.

NEWARK TO SEE BIG BATTLE IN VAUDEVILLE THIS SEASON

Four Big Houses to Play Variety Shows This Winter—Keith, Loew, Shubert and Proctor Represented—City Too Small for All

NEWARK, N. J., Nov. 28.—With the vaudeville opposition set up by the Shuberts and the forthcoming opening of Loew's new vaudeville theatre here, Newark is in the position of having too much vaudeville. Up until the present invasion of Newark by the Shuberts, Newark had three vaudeville houses, Proctor's Palace Theatre, which played to capacity business almost all the year 'round; Keeney's, which enjoyed splendid business with its popular prices, and the Lyric, the lowest on the point of quality and price.

The Lyric Theatre was forced out of the running at the beginning of the season, going into stock at first but now housing the burlesque shows of the American Wheel.

Shubert's Rialto Theatre, formerly a motion picture house, has been doing fair business, affecting Keeney's probably more than Proctor's, which has always been a favorite show house of Newarkers.

With the opening of Loew's new million-dollar State Theatre, which is expected to throw open its doors some time in December, the situation will become more acute, especially, it is believed, for Keeney's, for the popular prices of that house will be met by Loew's prices

All of the vaudeville houses here have large seating capacities: Proctor's seats about 2,500 in the theatre and almost 1,500 in the roof theatre, which has often been used on Saturdays, Sundays and holidays to accommodate the overflow crowds.

Shubert's Rialto seats over 2,500 people, although it has no balcony. Keeney's Theatre, which has been purchased by the Shuberts, although Frank Keeney's lease has still two years to run, seats 2,500.

Loew's State Theatre will be able to accommodate from 3,000 to 3,500 people. Loew's house is a few blocks away from the centre of the city, where the other three vaudeville houses are situated.

Proctor's is showing nine acts of vaudeville, with a top price of 85 cents on weekdays and $1.50 on Saturdays, Sundays and holidays. Shuberts' show ten acts at $1 top. Keeney's features seven acts of vaudeville and feature pictures, with top admission of 50 cents. Loew's policy has not yet been definitely announced; it will probably be five acts of vaudeville and pictures on the split week plan, with a 50 cent top.

Newark, which has a population within the city limits of about 350,000, draws trade and theatrical patronage from surrounding towns of about 200,000. Newark is a great movie town, having a half dozen first-class picture houses right in the centre of the city. Loew's picture-and-vaudeville policy will have to compete to a great extent with these movie houses, which have always paid big prices for the best pictures. Loew will have to compete for these top-notch, first-run pictures to draw patronage to the new house.

AGENT FINED $200

Lillian Bradley, the agent, was sentenced to pay a fine of $200 or spend three months in jail for producing an indecent show in Special Sessions Court last week. Sentence was imposed by Presiding Justice H. Herbett. Mrs. Bradley paid the fine. She was represented by Lyman Hess, of the law firm of Hess & Kahn.

The agent of the New York Society for the Suppression of Vice, Charles J. Bamberger, and Police Officer Harvey, who arrested Mrs. Bradley for producing the show complained of at a private party in Durand's Restaurant on West Forty-third street last summer, sought to have the agent sentenced to a jail term. Justice Herbert, in imposing sentence, stated that the vice officers had no more right to arrange for the presentation of the show, which they admitted they had done, than any other person. He said that he had taken that fact into consideration in letting Lillian Bradley off with a fine.

EQUITY OFFICIAL MARRIES

James O'Neill, one of the officials of the Actors' Equity Association, surprised his co-workers last week when he took two hours off and traveled downtown to the Municipal Building and was married to Helen M. Evans, also in the profession, whose home is in Detroit, Mich.

The marriage was entirely unexpected by the workers in Equity headquarters, and was a surprise to even O'Neill's intimate friends. The bride is well known as an actress, having supported Robert B. Mantell for five seasons. She saw service in the World War, having enlisted as a nurse in the Navy. Most of her war experience was on the Front, where she saw service, having been wounded once. She has been decorated with several medals for bravery, including the Croix de Guerre and the D. S. C.

Mr. and Mrs. O'Neill will live in New York.

RIALTO CHANGES POLICY

ELGIN, Nov. 28.—The Rialto Theatre here has adopted a three-act split week Orpheum policy to good results. Using five acts on Sunday has improved the last half business considerably.

THEATRE OWNERS TO DINE

The Theatre Owners' Chamber of Commerce are to have a dinner and dance at the Hotel Astor, New York, Dec. 3.

VIOLET BARNEY

Third Season with VALERIE BERGERE THIS WEEK, NOV. 28th, ALHAMBRA, NEW YORK

LEWIS PLAYERS OPEN

AKRON, Ohio, Nov. 28.—The Jack X. Lewis Players opened at the Music Hall on Thanksgiving Day in "The Rosary." This week they are giving "The Shepherd of the Hills." The cast of the stock company includes: Jack Lewis, Edna Grandin, Jack Carrington, Anthony Carroll, T. Jefferson Evans, J. Frank Marlow, Arthur Morris, Gail Sheldon, Irma Lanson, Mrs. J. Frank Marlow. Sid Lawrence is business manager and George Gilda the scenic artist.

WOODS GETS FIVE PLAYS

A. H. Woods has acquired five new plays, which are scheduled for early production. One of them is a play, as yet unnamed, by Somerset Maughan, author of "The Circle." Others are: "The Onlooker," by Eugene Walters; "Lawful Larceny," by Samuel Shipman; "The Claw and the Wing," by Francis de Croisset and Robert de Flers, and a new farce by Avery Hopwood.

GRANLUND IN SANITORIUM

Nils Grandlund, Publicity Director for the Loew enterprises, has been stricken with a serious case of appendicitis and is now convalescing, after an operation, at the Stern's Sanatorium. Mr. Grandlund was operated on for the same illness last June and has undergone several relapses in the meantime. He is expected to be back at work in three weeks.

"TWO BLOCKS AWAY" CLOSES

LOUISVILLE, Ky., Nov. 28.—"Two Blocks away" the Barney Bernard show closed here on Saturday night and the production goes to the storehouse.

Poor road business was responsible for the ending of the tour.

WAGNER JOINS P. M. A.

Charles Wagner, John McCormick's manager, has joined the Producing Managers' Association. He will produce a new play by Clare Kummer, entitled "The Mountain Man."

SHUBERT-KEITH DECISION

SYRACUSE, Nov. 28.—The first decision of the Supreme Court in the Shuberts' suit against the Keith interests in which half the profits of Keith's Syracuse Theatre for the past two years, amounting to nearly $1,000,000, are asked, was favorable to the defendants. The decision handed down last week by Judge Leonard C. Crouch orders the Shuberts to tell the date and character, whether oral or in writing, of the franchise agreement dating back to 1914 upon which the Shuberts base their suit.

The suit filed by Lee Shubert, Sam S. and Lee Shubert, Inc., and the Grand Opera House Company against Edward F. Albee, the United Booking Offices of America, the K. A. K. Amusement Company and the B. F. Keith Syracuse Corporation demanded an injunction preventing the showing of Keith vaudeville at the Keith Theatre and half of the profits of the house since it was opened early in 1920.

The Shuberts claimed that when they held the lease on the old Grand Opera House they held the Keith vaudeville franchise for Syracuse, by which they received 50 per cent of the profits of the theatre. The franchise, they complain, by which Keith vaudeville could not be shown at any other theatre in Syracuse, was cancelled in 1914 with the proviso that the Keith people should pay $8,000 damages to the Shuberts. This money, it is alleged, was never paid, and the Shuberts claim that the franchise is therefore still in force. J. Henry Walter, former State Senator, appeared for the Keith interests in the application for the order requiring the Shuberts to give the information about the agreement in question. Judge Crouch's decision was as follows:

"The motion is granted insofar as the date of making the alleged franchise agreement is concerned, and as to whether the agreement was oral or in writing or whether it was partly oral and partly in writing.

"The substance of the agreement is properly pleaded, according to its legal effect and there appears nothing indefinite or uncertain about it.

"If it appears that the contract is wholly or partly in writing the defendants can no doubt get access to it by proper proceedings."

LEFFLER & BRATTON IN P. M. A.

John Leffler, of the firm of Leffler & Bratton, denied this week that his firm was no longer a member of the Producing Managers' Association, as was published in the current issue of the Equity monthly, the official organ of the Actors' Equity Association. The Equity article questioned the policy of the P. M. A. in informing the A. E. A. that Leffler & Bratton had joined, and that Equity Shop could not therefor be instigated against them, and then later announcing that the firm was no longer a member.

Mr. Leffler declared this week that his firm has a full membership in the Producing Managers' Association, and that the Equity report was evidently erroneous.

When interviewed on this subject, Frank Gillmore, executive-secretary of Equity, stated that the P. M. A. had informed Equity that Leffler & Bratton had not qualified for membership in the organization and later notified them that they had rejoined. This second announcement, Mr. Gillmore stated, came after the Equity monthly had gone to press and it was too late for correction.

CUNNINGHAM LEAVES WOODS

Sam Cunningham, who for several years has been with the Woods' office, has severed his connections with that concern and joined the Sam Harris forces.

Mr. Cunningham will manage the new Harris production "Face to Face," in which Violet Hemming is to be starred. The show opens shortly in Atlantic City.

WILLIAMS SHOW FOR CHICAGO

"Under the Bamboo Tree," will be the title of the re-written Bert Williams' show, which under the title of "The Pink Slip" had a tryout recently. The piece, after a short preliminary tour, goes into the Great Northern, Chicago.

ONLY SIX MANAGERS JOIN P. M. A. UNDER NEW LOWER FEE PLAN

Cut in Membership Fees and Opportunity to Escape Equity Shop Ruling Has Not Met With the Expected Success Among Independent Managers

The invitation extended by the Producing Managers' Association to all touring, stock and repertoire managers to come into the organization under a reduced membership fee plan, thus escaping the Equity Shop ruling, has thus far resulted in a flat failure, only five managers having joined under the touring manager classification and only one manager having come in under the stock manager classification. None of these six managers has joined the P. M. A. since the invitation was announced almost two months ago, all of them having already joined as "producing managers." Since the making of the new divisions of membership in the organization, these six managers have dropped their "full" membership and come in under their proper classification, thus taking advantage of the reduced initiation and membership fees.

The five managers listed under the touring manager class are: Edmund & Max Plohn, Robert Campbell, Leffler & Bratton, Philip Klein and Clay Lambert. Jessie Bonstelle is the only manager in the stock manager class. No managers have as yet joined under the repertoire manager class.

The offer of the Producing Managers' Association was extended to all managers in the above three classes who, it had been proved, could not afford to pay the full initiation fee of $1,000 and the fee of $25 a week for each show out. The new terms which were formulated for their benefit, were exceedingly attractive to those who feared the enforcement of Equity Shop, the main reason for the non-application of these managers for membership in the P. M. A. being the fact that hardly any of them are producing any new attractions this season.

PHILADELPHIA SHOWS CHANGE

PHILADELPHIA, Nov. 28.—Philadelphia is getting its share of new plays this season; one new show arrived this week and three more are due next Monday.

The new show for this week is Charles Dillingham's importation, "Bull Dog Drummond," which opened on Monday at the Garrick Theatre, taking the place left vacant by "Little Old New York."

Next week Elsie Janis and her gang will give way, after a two weeks' engagement at the Forrest Theatre, to "The Broadway Whirl."

At the same time Leo Ditrichstein, who completes three weeks with "Toto," will have a new play on view called "Face Value," at the Lyric.

Next Monday will also bring Otis Skinner, in "Blood and Sand," to the Broad Theatre in place of Frances Starr in "The Easiest Way," which leaves Saturday after a two weeks' run.

"Emperor Jones," Eugene O'Neill's novel drama, closes its two weeks' appearance at the Walnut Street Theatre this Saturday.

"The Bat" continues, ad infinitum, at the Adelphi Theatre, and Eleanor Painter, in "The Last Waltz," also keeps going at the Shubert.

GOLDEN LIKES BALTIMORE

BALTIMORE, Nov. 26.—John Golden, producer of "Lightnin'," was highly amused at excerpts from local newspapers to the effect that there was a prospect of darkness in the theatres in that city after the first of the year.

Mr. Golden, commenting on the matter, said: "I don't know where they get that way, and I can't believe it of the best theatre town in the United States in proportion to its population. Give some individual or group a series of unfortunate failures and they rush into print to condemn the whole of creation, never for a moment thinking that they might have gone wrong in their judgments. This was the situation which confronted managers last spring. Now gloom is after Baltimore, and it is laughable to me for in my career as a manager I have yet to play a losing week in the city. Baltimore has been good to me and I know that if I had fifty plays they would all be booked in that city.

THEATRE SNEEEZES COST $50

WHEELING, W. Va., Nov. 28.—Joe Nadle was fined $50 in the police court on a charge of disorderly conduct preferred by Manager C. A. Feinler of the Virginia Theatre. Nadle was in the theatre where he sneezed so hard and often that Detective Eddie McKeown escorted him to the lockup, when Manager Feinler complained. Arriving at the "jug," Nadle's sneezing ceased immediately, and he was unable to sneeze before Judge Ritz.

NEW GRANADA OPENS

SAN FRANCISCO, Nov. 28.—California's Premier Film Palace, The Granada, opened for the first time, Thursday, November 17. It cost $2,000,000 to build.

The opening was recorded as an event in the history of San Francisco amusements. The theatre, which is absolutely the last word in theatre building, spells comfort, grandeur and class in every detail.

The house was packed from pit to dome, every one of the 3,200 seats in addition to hundreds of extra chairs. The dedication speech was delivered by Mayor James Rolph, after which the performance was given, with "Enchantment" as the feature picture. As a prelude to the picture a very handsome setting called "Memories," which brought back the days of the Exposition, was presented. The Italian Court with its steaming columns was faithfully reproduced, and some twelve dancing girls and a solo dancer appeared with beautiful costumes and light effects. No theatrical event ever had the publicity given the Granada, for *The Examiner* and *Chronicle* issued special editions, each containing fourteen pages of reading matter and illustrations describing the beauties and comfort of the new picture palace, and in addition the evening papers, the *Bulletin*, *Call* and *News* also devoted several pages to the theatre. In the audience hundreds of people known to the amusement world were noticeable, many coming from distant points.

Much credit is due to Herbert Rothchild, Eugene Roth and Jack Partington for the success of their gigantic theatrical enterprise. Popular admission prices will prevail.

WANTS TO SCREEN NAVY

D. W. Griffith has written a letter to Secretary of the Navy Denby in which he stated that should the plan to reduce the present navy become effective he would like to be allowed the use of that portion which would be scrapped in arranging a naval spectacle for a motion picture drama in which the activity of the fleet would serve as a powerful climax.

Mr. Griffith stipulates in his letter that a fair percentage of all profits derived from the picture should be devoted to any cause which Mr. Denby or his advisers might indicate.

EQUITY ROOMS OPEN ON SUNDAY

The offices of the Actors' Equity Association on West Forty-seventh street will be open for the accommodation of members on Sundays, between the hours of 12 to 4:30 p. m. The offices were open for the first time on Sunday this week. Many members passing through New York on Sunday find it impossible to come into Equity headquarters on weekdays, according to Harry J. Lane.

THREE DIE IN THEATRE FIRE

NEW HAVEN, Conn., Nov. 28.—The first reel of a highly advertised motion picture which had drawn over 800 spectators, including many students of Yale University, to the Rialto Theatre here, was just being shown last night when flames burst suddenly into the view of the audience from the stage, causing a panic in which three persons were killed and twenty-six injured.

The Rialto Theatre is an old wooden structure near the old Yale campus, and is the property of the Yale Corporation. The fire is believed to have been caused by an incense burner which had been placed backstage to supply Oriental "atmosphere" to the picture, "The Sheik."

The dead are, Timothy J. Hanlon and Marcella Cowan, of New Haven, and an unidentified young man. The police are searching the ruins of the burned theatre to ascertain whether there are any more bodies in the wreckage.

The suddenness in which the flames, leaping from the stage, shot out into the auditorium of the theatre threw the people in the orchestra floor and balcony into a mad rush to reach the exits. The frenzied people jammed the aisles, throwing men and women down to be trampled upon.

Several persons in the balcony, unbalanced by fear of the nearing flames, threw themselves over the railing down upon the heads of the terrified mob in the orchestra below.

The State's Attorney, H. Allen, is conducting an investigation into the catastrophe. Attorney Allen said on Monday that Joseph Austin, city building inspector, and Lawrence Carroll, manager of the destroyed theatre, had been under the impression that it was not necessary to have an asbestos curtain in the theatre, nor to have a sprinkler system on the stage. He asserted that if the stage had been properly equipped with the curtain and sprinklers the fire would have been confined to the stage alone.

KLAW SUES ERLANGER AGAIN

Marc Klaw is again suing his old business partner, Abraham L. Erlinger. This time he is seeking an injunction to prevent his ex-partner from gaining control of the Gaiety and Fulton Theatres property.

The Forsix Co., a corporation in which the former partners held a half interest each, which is actual lessee of the theatre, is named as codefendant. Klaw in the Supreme Court is asking that Erlanger render him an accounting of the business of the theatre for the past two years and that he (Erlanger) be enjoined from cancelling the lease of the property until 1926.

The contract under which it is alleged the deed to the property is to be passed on January 4, 1922, provides that under certain conditions the owners of the property may cancel the existing lease on the Gaiety Theatre. Mr. Klaw contends that Mr. Erlanger's intent is unfair and that he has negotiated for the purchase of the property, already serving notice on the Forsix Co., of the lease cancellation.

WANT DOLLAR TOP SHOWS

John J. Coleman, general booking manager of the Gus Hill office, is in receipt of several telegrams and letters from house managers in the Middle West and South asking him if he cannot arrange for attractions to play their towns at $1 top.

Mr. Coleman says that all the shows playing the country at the $1 top scale are getting money, but that the demand is much greater than the supply.

Gus Hill's "Mutt and Jeff" and "Bringing Up Father" are doing a capacity business throughout the country.

"CZARINA" FOR DORIS KEANE

Miss Doris Keane will soon be seen in a new play entitled "The Czarina," a Hungarian vehicle written by Melchoir Lengyel and Lajos Biro.

"Romance," Miss Keane's present play, written by Edward Sheldon, has served her for eight years here and in England. She is still playing it on tour. The new play will be under the management of Charles Frohman, Inc.

FIDELITY SHOW AT HENRY MILLER'S

Before a large audience at the Henry Miller's Theatre, Sunday night, the Actors' Fidelity League gave their last concert of this year. Miss May Irwin, who had been announced to return to the stage in one of her famous monologs, was unable to appear. She had attended several rehearsals, following an operation, against the wishes of her doctors, and had caught cold, which, while not serious, prevented her from playing.

Her place was taken by Louis Mann, who gave several of his stories in the same amusing way. Mr. Mann is the vice-president of the League.

One of the outstanding features of the performance was that of Alma Tell and McKay Morris in a charming costume playlette entitled "The Minuette," by Louis N. Parker, and laid somewhat in the same way as his "Pomander Walk."

Another striking feature was Lord Dunsany's sketch "The Murderers," which was presented for the first time on any stage, Sunday night. Curtis Cooksey and Chas. Boyd held the audience spellbound with their playing of this intense tragedy. The playlet kept the witness guessing as to the outcome, and as to which of the three men in the London tavern was responsible for the murder in question until, at the last moment, the slayer breaks down and confesses, whereupon he is killed by the other two. Dspite its gruesome plot, the piece was carried along in such elevated style that it never once savored of the morbid.

Other members of the League who received generous welcomes were Ina Claire, with bits from the "Quaker Girl," Bessie Wynn with her operatic voice, Janet Beecher, with some of the T. A. Daly poetry, Ernest Elton in his condensed version of his comedy drama, "Railway King," Miss Margaret St. John in a sketch written for the occasion, and Robert Maitland the baritone. It was fitting that the last performance of the year of 1921 should be composed mainly of some of the stars of the organization, and it was evident that the performance was found to be good by those in attendance, and there were a good many, for the applause was heard for many minutes after the descending of the final curtain.

CHORUS GIRL SHOT

HAMILTON, Ont., Nov. 28.—Cecilia Bartley, a chorus girl, whose home is in Chicago, and who has been playing in vaudeville in a miniature musical comedy called "Under the Apple Tree," was shot three times and probably fatally wounded last week. She had been appearing in the act at the Lyric Theatre here and was shot after the Wednesday afternoon performance by Jack Grubb, another member of the company, who immediately after the shooting turned the gun on himself and ended his life.

Grubb had been paying attention to the girl for some time, and he waited for her at the top of the steps leading to the dressing rooms. When she reached the top of the stairs he tried to speak to her, but her companion, Helen Campbell, of the same company, pushed him away. He then pulled a revolver and fired three shots, wounding Miss Bartley in the stomach, breast and behind the left ear. He then fired two shots into his own chest and died on the way to the hospital.

Grubb, whose home is in Baltimore, was the carpenter of the company, while Miss Bartley was a member of the chorus.

At a late hour tonight Miss Bartley's condition was reported to be very critical.

ACTOR'S WIFE INJURED

Mrs. Creighten Hale, aged 26, of Great Neck, L. I., wife of the actor, was severely injured last week when she was struck and dragged half a block by a Fifth avenue bus. She was taken to her home, where it was discovered she suffered a fractured left shoulder.

NEW PLAY FOR ETHEL BARRYMORE

"Manslaughter," which has just appeared serially, has been written in play form by Alice Duer Miller and will feature Ethel Barrymore in the leading role. Miss Barrymore is now enjoying continued success on the road in Zoe Atkins' "Declassee."

THEATRE TICKETS ON CREDIT IN WESTERN PICTURE HOUSES

Managers Combating Poor Business by Allowing Regular Patrons to Give I. O. U. Instead of Cash—Better Than Empty Seats, Say the Owners

OKLAHOMA CITY, Okla., Nov. 26.—Credit to patrons of motion picture and vaudeville theatres is the latest method of combating poor business in a number of towns through Oklahoma. The theatre managers in many places have adopted the plan of letting their steady customers who have been unable through the depressed business conditions to attend the theatres, sign I. O. U.'s for their seats, which are payable when these people have the money. In the meantime, they are able to visit the theatres as much as they wish to.

This novel method was first learned of from a motion picture man who is traveling throughout Oklahoma with "Way Down East," D. W. Griffith's super-feature. He said that he was first informed of this I. O. U. plan of theatre admission when he noticed a number of persons gaining admittance to a theatre where the picture was playing by handing signed slips of paper to the man at the door. On inquiring what the meaning of this was he was told that they were promissory notes given in lieu of the actual cash.

"The idea struck me as rather sensational," said this manager, "but I was impressed by the fact that it was accepted as an established fact when I found the same system in operation at several other towns which I played with 'Way Down East.'

"The movie theatre proprietors said that they had hit upon the I. O. U. plan when they found out that many of their patrons could not afford to attend the town theatre," said D. W. Griffith's representative. "They began to notice that their theatres were not as crowded as they had been before deflation struck the country, and made inquiries among their former patrons. Some of them, farmers, declared that they had no cash on hand, and would not have any until they sold their farm produce, and maybe not much then. 'In the meanwhile,' they asserted, 'we can't afford pictures.' The promissory note plan, however, met with the cash-less movie fans' approval, and it has since been in operation, with correspondingly larger audiences at the picture houses."

The exhibitors who have adopted the I. O. U. plan in their theatres say that they lose nothing by it.

"Many of our seats would be empty without this plan," they told the "Way Down East" manager, "and most of the people to whom we extend credit are good for it. They will pay when they have the money. We also make firm friends and steady customers out of them, and they will be an asset to us when they are more prosperous."

"One exhibitor told me that he sometimes accepted farm produce in place of cash to see the pictures at his theatre," said the D. W. Griffith manager.

ACTRESS TAKES POISON

With an unpaid hotel bill amounting to $350 and a notice of eviction hanging over her head, Charlotte Carter, twenty-six, an actress and scenario writer, attempted suicide in the Hotel Plaza, on Monday, by taking veronel and opium. Her life was saved only by the quickness of the hotel telephone operator, who had listened in on a conversation held with a friend, who failed to get her promised employment, and hearing her say she was going to "end it all" rushed the hotel physician, Dr. I. L. Hill, up to her room at once.

When she had been treated and had recovered sufficiently to talk, she asked the doctor to send for Reginald Vanderbilt, the wealthy New York society man. She gave no reason for her request.

Miss Carter said that she had last appeared in "Turn To The Right," and had been writing scenarios for several years. She said that one of Mrs. Mary Roberts Rinehart's recent books had been dedicated to her. She is the daughter, she said, of Herbert Flather, expert of the Magnet Wire Company.

She threatened on Monday to make a second attempt to kill herself.

Miss Carter also touched on the fact that a book she had written, about herself and her life, called "Down My Street," was soon to be published. One of the episodes in the book is about four years of happiness which she enjoyed through a love that became her "very life."

NESBITT'S PROPERTY AT AUCTION

Many valuable objets d'art belonging to Evelyn Nesbitt Thaw, with a number of pieces of her jewelry, will be auctioned off to the public at a "forced public sale" held at the Broadway Art Galleries at Broadway and Thirty-sixth street, on Wednesday of this week.

The property to be auctioned is described as "marvelous furnishings and treasures of art, magnificent diamond and pearl jewelry, including the famous pearl set of eight pieces." Included in the sale are two pianos, a collection of bronze vases, groups and figures by well-known sculptors, 52 oil paintings by eminent artists, many expensive rugs, rich hangings, lace spreads, bronze mounted bedroom suite, lacquered furniture and many other things belonging to Evelyn Nesbitt Thaw.

JOLSON SUED FOR RENT

Al Jolson, more or less well known as a comedian, song writer and music publisher, was sued last week for $1,000 by the Brucely Realty Company, Inc., which claims that Al owes them that much money for the rent of an apartment at No. 58 West 83rd street.

Jolson, according to the papers filed by the plaintiff firm in the Third District Municipal Court, entered into a one-year lease for a "duplex apartment" occupying two floors of the house on West 83rd street in October, paid down $500 for the first month's rent—and that's all.

The Brucely Realty Company, Inc., are suing for the $500 advance payment due for November's rent and also for an equal amount which Jolson was supposed to have deposited in advance as security for the last month's rental of the "duplex apartment."

In an effort to find out exactly what a "duplex apartment" really is and also to inquire if Jolson ever lived in a place with a title of that sort, Henry L. Schaefer, an attorney, who represents the Brucely Realty Company, was called on the 'phone. Schaefer, however, was exceedingly reticent, declining to answer these evidently important questions on "legal" grounds.

MAJESTIC ENTIRE STAFF OUT

MONTREAL, Nov. 28.—The entire staff of His Majesty's Theatre were dismissed by the management and a new staff will be at the theatre on December 1st. The sweeping shake-up includes everyone from the box office to the stage door attendant. The reason given for the wholesale dismissal is that the employees not being in favor of the way the management ran the theatre, the management decided to employ help that approved of their methods.

BIG LOAN ON BDWY. THEATRES

$1,500,000 was loaned on the Fulton and Gaiety Theatre properties last week by the Mutual Life Insurance Company. The properties are owned by the Forty-sixth Street and Broadway Realty Company. A. L. Erlanger purchased the Fulton and Gaiety Theatres last June. There is also a prior mortgage of $450,000 on the property.

SUES FOR "MAN'S NAME"

Leon Koblin, a Yiddish playwright, started suit last week against A. H. Woods, alleging that "The Man's Name," which is playing at the Republic Theatre under Woods' management, is an altered version of his own play, "Who Is Guilty?"

Koblin's attorney, Abraham H. Sarasohn, of No. 309 Fifth avenue, said last week that his client had sold a number of plays to Woods in August, 1919, under an agreement that he was to receive five per cent royalty if they were to be produced as they were, or 2½ per cent if they were rewritten. Koblin first saw the play he claims to be his own in Union Hill about six months ago, where it was presented under the title "The Reckoning."

"The Man's Name" was first produced out of town under the announced authorship of Marjorie Chase. It is now advertised as being by Eugene Walters and Marjorie Chase.

"DANGER" STARTS

WILMINGTON, Del., Nov. 28.—Carle Carleton presented Cosmos Hamilton's sex drama "Danger," with H. B. Warner in the leading role, last week, at the Playhouse, the show's premiere ushering the social season here in brilliant manner, society attending the play in force, Gen. Coleman DuPont being among them. The local press states that "Danger" carried off the honors of the opening season, and will undoubtedly be one of the most talked of and drawing plays of the season.

H. B. Warner, Marie Goff, Faire Binney, Leslie Howard, and Gilde Leary all played their parts well and scored. Arrangements have been made to present "Danger" at the Thirty-ninth Street Theatre in New York on Tuesday, December 6th.

THEATRICAL MGR. BANKRUPT

John P. Slocum, theatrical manager and producer, with offices in the Globe Theatre building, filed a voluntary petition in bankruptcy last week, declaring his liabilities to be $11,683 and his assets at $100.

Principal among the creditors mentioned are Elizabeth Marbury and F. Ray Comstock, $2,254.22 for royalties on "Nobody Home," produced several years ago. Other creditors are printers, money loaners and office rentals. Household goods on which he placed a valuation of $100 are the only assets declared by Mr. Slocum.

"AMBER FLUID" GOING OUT

A new three-act mystery melodrama, by Arthur J. Lamb, is to be produced by the Alstar Company, which has recently taken offices in the Knickerbocker Theatre Building. The piece, which is entitled "The Amber Fluid," is scheduled for production early in the year.

BERT and BETTY WHEELER
PALACE THEATRE, NEW YORK
THIS WEEK—NOV. 28
Direction—LEO FITZGERALD

DEMI-VIRGIN STILL RUNS

A. H. Woods obtained a temporary injunction last week restraining License Commissioner John Gilchrist from revoking the license of the Eltinge Theatre, where Wood's "The Demi-Virgin," declared to be "flagrantly immoral," is playing. The argument on the motion for the injunction is scheduled to be heard in the Supreme Court this Wednesday. Woods was notified last week by Commissioner Gilchrist that he would close the show on Friday of last week, but on advice of his counsel, Max D. Steuer, he has continued the presentation of the farce.

"I want a court decision in this matter," said the manager, "to see where I stand. Mind, I'd like it understood that I'm not keeping the play on just for the sake of having it continue. This has nothing to do with its morality or its immorality. The Court of Special Sessions is to decide that when the case comes up for trial.

"What I want is a test case to determine whether one man has the power of life and death over legitimate shows. My attorney tells me he hasn't. I want to know.

"It is important for producing managers to know where they stand in this matter. If a manager can sink $20,000 in a production and the next day one man can come along and tell them to take it off, then they might as well stop producing.

"As it is if "The Demi-Virgin" should be taken off now and never resumed on the stage I stand to lose $40,000 on the production alone. In addition to this there is $15,000 in salaries to the players, for they must have four weeks' notice, not to mention my rental. In all sixty persons would be put out of work by stopping the show."

NEW CAPITOL OPENS

NEW LONDON, Conn., Nov. 28.—The Capitol, a new vaudeville theatre, opened here last week. The house, which was built at a cost of $700,000 is owned by J. Murphy, who is also the owner of the Lyceum Theatre here. The policy of the Capitol is five acts of vaudeville booked by the B. F. Keith Exchange and motion pictures, operating on the split-week plan.

The opening of the Capitol last week was celebrated by the attendance of a large delegation of Elks, of which order Mr. Murphy is a member. Following the opening performance Mr. Murphy was the honored guest at an elaborate banquet given by his brother Elks.

HARVEY GETS ENGLISH RIGHTS

The exclusive English-speaking rights of Hugo von Hoffmansthal's "Jedermann" have been granted to Sir John Martin Harvey, of London.

An English version of the play has been made by Hon. Sybil Amherst and Dr. Wheeler which will be produced by Sir Harvey in January at Liverpool. He is now making arrangements for its production in New York for the following autumn.

MILDRED HARRIS CASE SETTLED

At the convening of the court in the Equity Notions Session, Wednesday, Judge Sieske announced that the litigation between Mildred Harris (Chaplin) and George W. Rubenstein, of New York, had been settled out of court. Rubenstein, claiming to have a contract with Miss Harris, sought to prevent her Boston appearance in vaudeville.

"GIRL" PLAY IN STOCK

The play "Why Girls Leave Home," from which the picture of the same name was taken, is in great demand by stock companies at the present time. George W. Winniett, play agent, has placed it with the Lowell Players, in Lowel, Mass. The leading female part, that of Pearl Sherwood, is being played by Shirley Magrath.

BALKED AT THIRD SHOW

Gene Jerome, and Suzanne France, after appearing for two performances Sunday evening at Reisenweber's, walked out of the bill, cancelling contracts of ten weeks because they refused to work a third show at 2 a. m.

VAUDEVILLE

SHUBERTS PLAN TO OFFER ACTS 52 WEEKS

BOOKING ACTS IN PICTURE HOUSES

The Shuberts are making a strong effort to expand their vaudeville circuit to the point where they will be able to offer acts 52 weeks' time, regardless of the fact that thus far their venture into the variety field has cost them a loss estimated at several thousand dollars weekly.

With practically unlimited capital at their disposal, the Shuberts are making a strong attempt to set up a strong vaudeville business and will be willing to sink several million dollars this season if they can attain their objective.

That objective is to build up a booking exchange that will rival the biggest in the business. The Shuberts are theatrical managers in the sense of being operators and not, as applied to the vaudeville end of the business, theatre managers. In the legitimate field they are mainly theatre owners and long-term leasors, renting out their numerous houses to other producers and managers.

The Shuberts, apparently, desire to get enough houses booked by them to make the booking exchange end of the business their main profit-shower.

Towards this end the Shuberts are making a drive for the purpose of booking acts into motion picture theatres through advertisements inserted in the trade papers.

The appeal of the Shuberts to the motion picture theatre owners is based on the well-grounded belief that the day of the motion picture, as an entertainment in itself, is over. Managers of the highest-class movie theatres, including even those on Broadway, the admitted leaders in screen entertainment, have attempted to bolster up their business by getting screen stars to make personal appearances. This same state of affairs prevails all over the country, business having dropped off from 25 per cent to 50 per cent in picture theatres.

The exploitation plan outlined to motion picture theatre managers in this new drive started by the Shuberts is not an entirely new one. Last year the Manhattan Booking Exchange, which was directed by Arthur Klein, at present head of the Shubert Vaudeville Exchange, campaigned along the same lines.

The Shuberts are ready, not only to supply enough vaudeville acts weekly to make up a regular vaude-and-pictures programme, that is: from five to seven acts; but they are also prepared to book one headline act each week into picture theatres.

The first-class picture houses—there is at least one in every fair-sized town and city—adopted the extra "stage" feature idea several years ago. The movie house, however, has had the disadvantage of having to produce its own "stage" feature, which fills out the program, which makes them either very expensive or very uninteresting. The offer of the Shuberts would give them the benefit of obtaining a complete feature act, up to the best standards of the theatre in every respect.

PLIMMER BOOKS LYCEUM

The Lyceum Theatre, New Britain, Conn., and the Cortlandt Theatre, Cortlandt, N. Y., formerly booked by the Keith office are now being booked by Walter J. Plimmer. The Lyceum generally uses five vaudeville acts and the Cortlandt four acts and a picture.

HARRY JOLSON ON ORPHEUM TIME

CHICAGO, Nov. 28.—Harry Jolson, brother of Al Jolson, returns to the Keith time, opening at Toledo.

NEW ACTS

Rose Clare is appearing over the Keith time in a new act entitled "Types-O-Feminine," by Wes. Frazer.

Ada Carter and Sam Dayton are showing their new act entitled "Assistance, Please."

Lee Ryan and Ray Clarke, in a new act entitled "Nonsenseology."

Dooley Ioleen and George Stone (formerly Hendricks and Stone), have a new offering "Digestible Humor," which they will present shortly.

Vic. Milo, brother of the famous Milo and formerly the comedian of the Bison City Four, has teamed up with George Hughes, also formerly of the Bison City act. They opened last week at Wilmington, Delaware.

Ted and Frankie Burns have opened on the Proctor time in a new act entitled "Astrology."

Cartmell and Harris have a new act entitled "The Three Episodes."

Rena Arnold, formerly of Arnold and Lambert, and Sam Weston will appear soon in a new act entitled "Pills."

Harry Weber, formerly of the Dance a la Carte, will soon be seen in a new act entitled "Classics," written by Raymond Midgeley.

Gypsey Corinne and Frank West have teamed up for a new act to be known as "It Happened In a Courtroom." Frank Brown wrote it.

Vilani Brothers will be seen around New York for the first time in their new "wop" act when they open at Loew's American, the week of December 5th.

Waldron and Vass have a new vehicle entitled "Oh Bill, What a Girl." The act will open on the Keith time soon.

Johnny Mangels and Florence Delmar will soon be seen in New York in a new act the team recently broke in at Chicago entitled, "The Spice of Life."

Jack Cook and Jack W. Mason were determined to break in their new act, "Idle Roomers," and failing to get a date from the bookers, tried it out at the last Tuesday Clown Night at the N. V. A.

Heim and the Lockwood Sisters will open a new act at Loew's Metropolitan in Brooklyn the week of December 5th.

Frank Peck, formerly of McIntyre and Peck, and Cyril Ring, will soon be seen in a new act to be called "The Toreador."

Pat. Moriarity, recently closed with "Hank-Panky," will appear under the direction of William Needon, of the Pat. Casey office, in a new "single."

PANTAGES AFTER BIG NAMES

CHICAGO, Nov. 28.—In keeping with their efforts to get big names, the Pantages Circuit this week offered Marian Harris thirty weeks at a reported figure of $800 a week.

With the possible exception of Eva Tanguay this amount represents the largest amount offered so far by this circuit for individual stars. Miss Harris's refusal brought to light the existing contracts between her and the Keith and Orpheum circuits covering a period of three years.

GOUDRON IS SUN MANAGER

CHICAGO, Nov. 28.—Paul Goudron was this week officially appointed western manager for the Gus Sun Circuit of Theatres to succeed Coney Holmes, who has taken over the booking of the western Shubert Vaudeville.

In addition to being Sun's representative, Goudron acts in like capacity for Bert Levey coast time.

SHUBERT SHOWS FOR DULUTH

DULUTH, Minn., Nov. 21.—The Shuberts are negotiating for a theatre here in which to show vaudeville. There is already one vaudeville house here, the Orpheum, which has been running for some time.

RIVIERA, NEW B'KLYN HOUSE TO OPEN

BIG HOUSE SEATS 2500

The Riviera, a new Keith-Moss house, at St. Johns Place, Brooklyn, will throw open its doors on Thursday, Dec. 1.

The house will differ slightly from the other Keith-Moss houses in its policy, as it will play vaudeville and feature photoplays on a split week basis, but will only conduct two shows a day, with all seats reserved. The scale of prices will be matinee 20 and 30 cents, evenings and holidays 25, 50 and 75 cents. The seating capacity is 2,500.

The Riviera is a remarkably fine achievement in theatre building and was built under the personal direction of E. F. Albee and B. S. Moss, respective heads of the Keith and Moss Circuits.

The opening bill will include The Four Mortons, who will head the program, supported by Billy Sharp's "20th Century Review," Chas. Olcott and Mary Ann, Wm. and Joe Mandel, Greenlee and Drayton and the Chandrou Trio. The feature picture will be George Loane Tucker's production, "Ladies Must Live."

Arnold Rothenberg, former manager of the Columbia Theatre, Far Rockaway, will assume charge at the new house and Ben Schwartz will conduct the orchestra.

FILM STARS AT K. C. HOUSE

KANSAS CITY, Nov. 28.—As a result of the successful appearance this week of Francis Bushman and Beverly Bayne at the local Orpheum house, consecutive bookings of the personal appearances of moving picture stars have been arranged for the next five weeks.

Carlyle Blackwell will follow Bushman and Bayne into the theatre, opening the week of December 4; Van and Corbett, both of whom have appeared in the films, for week of December 11; Virginia Pearson and Sheldon Lewis, week of December 18; Helen Keller, week of December 25. Crane Wilbur finishes up the list, following Miss Keller.

As a further departure from the fixed rule in advertising his stars, Lawrence Lehman, manager, is confining most of his ad copy to the movie sections of the local dailies.

HALL GETS U. S. THEATRE

Frank G. Hall has again taken over the U. S. Theatre at Hoboken from Frank Gerson who bought the house from Hall two years ago. Walter J. Plimmer, who booked the house for five years when Hall owned the theatre before, is booking acts there again. The policy of the theatre is split week playing five vaudeville act and two feature pictures. A new U. S. Theatre, being built by Hall in Grove street, Jersey City, will be completed in February and the acts and pictures that play there will split the week with his Hoboken house.

BERESFORD IN VAUDEVILLE

Harry Beresford, former star of "Shavings," will offer the first of a series of vaudeville acts made by the offices of the late Joseph Hart, entitled "Twas the Night Before Christmas." The act is a rural comedy drama written by Albert Cowles and Mann Page.

Assisting Beresford will be Dorothy Haynes, Martha Beaufort and Harry Whall.

BELLE BAKER FOR PALACE

After a tour of all the principal houses on the Keith circuit, Belle Baker will open at the Palace, New York, for the week beginning January 9.

BIG SHOWS IN CLEVELAND

CLEVELAND, Nov. 28.—Local theatregoers are being treated to the best vaudeville shows this town has ever seen, all three of the big time houses offering unusually attractive shows. Opposition bills put on by the Shuberts and Keiths are proving a boon to the vaudeville loving public who are receiving the benefit of the competition.

At the new Keith house, opened last Thursday, the B. F. Keith 105th Street Theatre, Tempest and Sunshine are headlining with seven other first-class vaudeville acts, the bill on the whole being one of great amusement value. At B. F. Keith's Hippodrome Ethel Levy is heading the bill with eight other acts in support, including Harry Fox and company. Miss Levy has not been seen in Cleveland for years and is proving a great attraction.

At the Opera House, the Shuberts are presenting nine vaudeville acts with Lew Fields and Lulu McConnel and company of twenty-five in "Snapshots," heading the bill that also includes George Price and Yvette and company in a snappy revue.

LOEW HONORS WARFIELD

SAN FRANCISCO, Cal., Nov. 28.—Marcus Loew, who is in San Francisco as the guest of Ackerman & Harris, his representative on the Coast, said last week that the Loew house now being built on Market street will be called the Loew-Warfield, in honor of David Warfield, the famous actor.

"The new theatre will be called the Warfield, for several reasons, one of them personal," said Mr. Loew. "David Warfield, who was born here, and loves San Francisco better than any other place on earth, put me in the theatrical business over sixteen years ago and I owe my success to him."

Mr. Loew said that the theatre would be ready next March, which will be just about when Warfield will play in San Francisco, filling an engagement at the Columbia.

Loew said that the project to build another theatre at the corner of Powell and Post streets had been abandoned. With the Hippodrome and the Casino Loew will have three large houses when the Warfield is opened.

NINE ACTS IN N. V. A. SHOW

Nine acts appeared to entertain their brothers and sisters of the N. V. A. on Bohemian Night Sunday. Followed by a dance the following acts appeared: Marlin & Belle, Lew Brice & Co., Henry Santry and Band, Three Blighty Girls, Senna & Weber, Harry Tighe & Co., Murray & Gerrish, William Mahoney and Frances Dougherty.

LOUISE DRESSER RETURNS

Louise Dresser and her husband, Jack Gardner, are back in New York after a long absence on the coast. They played over the Orpheum circuit on the way home and will be seen in the local vaudeville houses next month.

SHUBERT SHOWS TO SHIFT

CLEVELAND, Ohio.—Shubert vaudeville playing at the Opera House, will be shifted next week to the Ohio Theatre, the new legitimate house.

The "Ziegfeld Follies" are playing at the house this week.

SHUBERT SHOWS FOR CINCINNATI

CINCINNATI, Ohio, Nov. 28.—Shubert vaudeville shows will be seen here commencing next week. They will be shown in the new Shubert Theatre and will be priced at $1.00 top.

ROSE & CURTIS MOVE

Rose and Curtis, the vaudeville agents, this week will move from their offices in the Strand Theatre building to the newly altered Churchill office building at 49th and Broadway.

VAUDEVILLE

VAUDEVILLE REVIEWS

PALACE

Herbert's Loop the Loop and Leaping Canines, dogs of many different breeds, with a few pigeons, cats, and roosters thrown in for good measure, opened the bill, the dogs having little to do but parade around with their special wagon. The grey hounds gave an exhibition of high scaling.

Leo Beers, "The international society entertainer," gave a rather tame performance, in the second spot, playing the piano and singing a routine of songs usually sung by parlor and private entertainers. No one in the audience with objections to "jazz" could find any possible fault with Mr. Beers. His voice and diction are very good and he succeeds in throwing the proper atmosphere around the act to go with his style of performance.

In the third spot, John Hyams and Leila McIntyre, in "Honeysuckle," with three others in the cast, gave an excellent portrayal of the two characters they impersonate, and scored strongly in their new sketch by Frank Stammers and William Collier, and special songs by Harry De Costa. The beautiful set in "three" is a vacation bureau, Mr. Hyams is the clerk and Miss McIntyre a young lady from Virginia who comes to the bureau in effort to help her wayward brother. "Honeysuckle" is the name of a horse that also ran, and was backed by the clerk and Dolly Madison's brother. Though the skit opens in leisurely manner it gathers momentum later on and the little plot is brought to a climax with all hands chipping in to pay back the money that the boy has stolen from the vacation bureau owner.

Miss McIntyre's southern accents were perfect and she made the character she was in, convincing and real. The comedy and love theme in the skit all contribute to make it a charming one of its kind.

Held over from last week, Rae Samuels, number four on the bill, was all action from the first second she appeared until the last. Her cycle of songs were changed somewhat from the ones she sang last week, and the willowy rag singer put them over like few others of her type of singer can do.

Roscoe Ails and Company, with Kate Pullman, closed the first half, the sliding comedian's stuff going over in no small manner. Kate Pullman and Ails open the act in "one" "with a conglomeration of melody and pep," composed of dialogue, song and dance, etc. Going to "three" the jazz band came to the front, with Ails, Miss Pullman and Charles Calvert doing dance bits, all of which was good and went over great. The act closed in one, with Miss Pullman and Ails clowning a little, and with the aid of a woman plant in a box gave an amorous twist to the finish; Ails kissed the woman after a gag was sprung and Miss Pullman got friendly with the orchestra leader; the bit went over for a "wow."

George MacFarlane, baritone, with Herbert Lowe at the piano, sang a pleasing routine of song, most of them published numbers. Mr. MacFarlane was in fine voice and sang the encores willingly and well. Here is a singing act, with a pianist who does not bother to play a piano solo for the folks.

"The Box Party," Bessie Clayton's great dancing act, held over from last week, supplied one thrill after another as the wonderful aggregation of extraordinary dancers gave wonderful exhibitions of the terpichorean art. Hal. Hixon is now in the cast, and his bit goes over unusually well.

Bert and Betty Wheeler held them in almost intact in the next to closing spot. Bert Wheeler is a good comedian with a style all his own, and Betty Wheeler is an excellent accomplice handing out genuine laughs.

Frank Fivek and George Jenny closed the show with their unusual roller skating act, which they put over in a classy manner. M. H. S.

WINTER GARDEN

The Belgo Duo, entering from behind a beautiful drop in "one," opened the bill. Their act, consisting mainly of hand balancing, was cleverly done and given a good opening reception.

Occupying second spot were the Musical Johnsons, two men well on in years, who gave a good account of their wares on the xylophone, and though both were gray haired, they put the spirit of youth in their selections, which were accorded a good hand.

Edythe Baker, late of the Ziegfeld "Midnight Frolic," and Clarence Nordstrom, formerly a juvenile musical comedy star, entertained with songs, dances and chatter. Nordstrom is a finished actor and shows to good advantage in all of his numbers. Miss Baker was a treat to the audience in her selections on the piano, but as for her dancing and singing, there is room for improvement. She looked stunning in a gorgeous bridal gown trimmed with white ermine. Their act, which is new, should go big.

Charles Howard & Co., the company consisting of James Graham and Alberta Fowler, was the only number in the first half with comedy element and drew the only laughs in that period. Howard is strikingly funny upon his first appearance with a lolly pop in his mouth. The setting is a special drop in "one," on which is a painting of a saloon transformed into a drug store. Howard, with the aid of his two partners uses this means as a source for all his comedy. The act went over very well.

Nat Nazarro, Jr., & Co., was one of the acts held over from last week. To break the monotony for those who saw him last week, he inserted a few new numbers, one of them being "Saloon," which, by the way, is one of Gallagher and Shean's original songs. Junior's cello numbers and Miss Helene's exhibition of toe dancing were the outstanding features

Following intermission Leona La Mar, billed as "The Girl With 1,000 Eyes," answered questions from the audience pertaining to business, love, etc. By the nods of the heads among the audience, Miss La Mar is some fortune teller. Whether her rapid speech is due to her wanting to get the questions answered as quickly as possibl, we do not know, but the speed displayed is really remarkable.

Harry Kranz, formerly with Kranz and La Salle, teamed up with Al White, formerly a single, and did practically the same act as Kranz and La Salle. Their vehicle consisted of a lengthy dialogue in "one," followed by a song for the closing number. Their singing found favor with the audience, while their dialogue could be improved if it were cut down a bit and supplanted by some snappy songs. Both possess personality and showmanship and would have a first-class act with a few more songs.

The Hanneford Family, now appearing at this theatre for the third consecutive week, with "Poodles" as the mainstay of the act, were great favorites with the audiences. The act, a purely circus affair, is one that isn't often seen on the vaudeville stage, but nevertheless has proved to be a big drawing card.

In next to closing, Maxie and George, whirlwind jig and tap dance artists, are playing their second week at this theatre. The little chatter which they have inserted in between their fances has shown a big improvement over their last week's efforts. Their dances, all of which are very difficult, brought the house down.

The bill closed with Harry and Anna Scranton, introducing their act with a perfunctory song and dance number, after which both performed difficult stunts on the tight rope. J. L. H.

FIFTH AVENUE

B. A. Rolfe, the cornetist, carried off the honors of the show Monday afternoon. His production is billed as a spectacular musical extravaganza, and it deserves it. The scenery is very pretty, and harmonizes well with the act. Mr. Rolfe is the best cornetist in vaudeville, and some of his "stunts" on the instrument are wonders. During the course of the turn there are songs, dances, selections by a brass band, and other novelties. All are well costumed and presented almost perfectly. It's an act that can go anywhere, any position.

Cooper and Ricardo came second in applause honors. This turn is just plain hokum, and every line registers. The man enters with a suit-case, and after some singing, the girl enters, as a police-lady. There is some talk about "What's in the grip?" from which the act gains its title. They go from one point to another, getting bigger laughs every time. The girl is an unusually capable comedienne, and the man a very satisfactory straight. The girl makes one change, while the man sings "Tucky Home." For an encore they use a comedy musical number, the girl playing a "ukey" as she calls it, the man using a tin horn.

Jean and Val Jean opened in their offering on the flying rings. This is better than the usual opening turn. The girl, who wears tights, does a sort of straight, while the man is a Chaplin imitator, and in this capacity does some tricks on the rings that are very good.

Partly because of the position, perhaps, and partly because she had a bad cold, Marie Gasper in second spot did not make much of a commotion, and deserved more applause than she got. She has a routine of songs which contain numerous lines which are just on the borderline, but there is nothing which deliberately offends. Most of her numbers are special songs which fit her admirably, but one published number is also good. The blues song at the finish is by far the best part of her act as it stands now.

Bobby Bernard and Company have a sketch not quite so conventional as that usually seen in vaudeville. It has real comedy, real plot, and one or two real touches of pathos, all blended in a congruous manner. Bernard is a good comic, and makes the most of the many opportunities in the piece, while his supporting cast (a man and a woman) are very good in the roles assigned to them.

A novelty musical offering, by Sargent and Marvin, was very satisfactory in fourth place. They open with a song. One of them plays the harmonica, then the other accompanying on a ukelele. There are two numbers on musical saws after this, which are as good as anything in the act. They play these very well, and do well together in the duets. Next comes a duet of a guitar and Hawaiian guitar. The first of these instruments has an elaborate set of harp strings, which make it imposing and apparently difficult to play; they are not used however, only the straight guitar portion of the instrument coming into play. For the closing number there is a ukelele and clarinet blues song, which is interspersed with much comedy, both in lines and business. It got them away nicely.

Conroy and Yates were next to closing. This is a double blackface act of the standard type which, done as well as these two do it, is always acceptable in a vaudeville house. They got a very good hand.

Great Koban closed with another excellent acrobatic act. Like the first act on the bill, this one uses very neat scenery, and all the apparatus is shining and new appearing, contrasting pleasantly with the sloppy care some acrobats seem to take. W. D.

RIVERSIDE

Herbert and Dare, doing some corking good work as balancers, got away big in the opening spot of a good eight-act bill. The two boys, clad in purple athletic shirts and trousers, demonstrated how simple it was to do a difficult offering in an easy and graceful manner. They took the entire house by their methods, which were ease, poise, and grace combined, without the usual blatant display of strength and posture holding so much in vogue with similar acts.

In the second spot appeared Dave Roth, who is again playing after his accident in the Royal several weeks ago. Roth announced that he would do several impersonations. His first was a burlesque on Paderewski, the pianist, and the imitation was carried off faithfully. Followed another burlesque on the pianist who plays for the moving picture show. Roth's typification of a style of pianist received many laughs. After this, Roth said he would endeavor to give an imitation of Zimbalist, the violinist, and would use his one-string fiddle, made of a cigar box and a broomstick. He succeeded in getting a tune out of the instrument, and received a mighty good hand for his work. Following this turn was an imitation of Georgie White, the dancer, which gave Roth five bows.

Holmes and La Vere, presenting "Themselves," were a big hit. The act is full of legitimate comedy, the first part of which takes place in a theatre box—Harry Holmes as the husband, and Florrie La Vere as the quarrelsome wife. As the act of "Holmes and La Vere" is announced through the medium of the theatre program, the two comment on how poor the act is, and decide that they will go to sleep. In the second scene Holmes is playing the piano for Miss La Vere, who is doing a male impersonation stunt of song and dance, for which she received a strong hand. After she went off, Holmes played the piano, with the orchestra in the pit, each playing their own particular tune.

This bit of comedy got a big laugh, and Holmes also drew a fine hand. After this miniature act was finished, the set went dark, and the two went back to their original positions in the box, with Holmes fast asleep, and snoring. For encores Holmes carries Miss La Vere on and off, and finally entered with a dummy, the duplicate of the lady in question.

Marguerite Padula, in a "Song Study of Boys," was good and received some good hands on her work. She got much fun and comedy out of a middle-aged man who was sitting well down in the front of the house, by singing to him and making him the butt of her songs.

Of course Sophie Tucker was the sensation of the performance. This is the third anniversary of the group of boys in the jazz band, and Miss Tucker. Her staging of the song "Weep No More My Mammy," was very effective, and several handkerchiefs were seen to be used during the rendition. Miss Tucker, in front of a fireplace, sang to her mother, who had come to the reunion of the group. In all, Miss Tucker sang nine numbers, inclusive of the three encores. Besides the songs, each member of the band danced while playing.

Bee and Jim Creighton, in a small town entertainment sketch, got a good hand, but the two worked hard for what they got. The scene was laid in the "I. O. U. Hall," with a framed picture of the "exhausted ruler" painted on it. The two did songs and dances that were amusing, but received only two bows at the conclusion.

Rogers and Allen, a man and woman with fine voices, seemed to have a little difficulty in getting their material across, but whooped up the offering to a "wow" on their final song, a new Hebrew number, with lots of harmony.

Johnny Burke, dressed as a doughboy, and claiming to be the most perfect physical wreck in the entire armies of the world, held 'em in to the finish, and got a corking hand on his work. D. S. B.

VAUDEVILLE

81ST STREET

At the opening to a rattling good six-act bill at this house were the Santiago Trio, two men and a woman, doing special dancing, acrobatics and contortions. The girl was dressed in Spanish costume, rendered some clever Spanish dances, accompanied by castanets. Followed a series of difficult twists and contortions by the young lad. Then the woman, doing a "crab," supported the two men, one atop the other, by means of a board placed the length of her body, and held by her knees and neck. The act scored well.

Daisy Nellis surprised with her piano playing. An announced with sign cards informed what she was playing. She opened with one of MacDowell's Concert Studies, changed to an Irish Country Dance, followed by Liszt's "Campanella." Her manner was charming, and her attack strong and accentuated, while her bass notes rang true and clear. But her technique was remarkable. She changed from the tempo moderato, to the scintillating tingling grace notes with no seeming effort, and, with her ease and grace, she put over her offering with a bang. When forced to take an encore, she rendered "Familiar Melodies," with such pieces as Chopin's "Adieu to the Piano," "Annie Laurie," and was assisted by the leader of the orchestra in "Humoresque." The leader played "Swanee River" while Miss Nellis rendered "Humoresque," and the effect was very pleasing.

Lane and Harper, boy and girl, reviewed not long ago, got over well in the third spot with their comedy talk. The main part of the comedy in the first part consisted of going through the motions of toasting each other, as in the old days, but, instead of the flowing bowl, there was a box of raisins. This bit caused a lot of laughter. The second part of the act was a game of "vaudeville baseball." A large blackboard, with a baseball diamond marked out on it, was the objective. The game consisted mainly of jokes, in question form, the girl asking the man a question, which, if he were unable to answer, an out was marked up for him. The girl won, by a large majority. The dressing, the material and the staging in the act is all good, and the offering went over well, to a good house.

Robert Emmett Keane and Claire Whitney, in the "Gossipy Sex," a corking comedy sketch, got over well. The two were assisted by F. B. Hersome, who plays the husband in the piece, in a commendable manner. The story is to prove that men are even more gossipy than the women. Miss Whitney as the wife was convincing, and beautiful. The comedy element was, of course, furnished by Mr. Keane. It got over in good shape, and took three or four calls.

Joe Cook, who had a rather obscure place in the program, proved himself in every way able to live up to the reputation of a "one man vaudeville show." His act started out slowly, but ended up with a whiz and a bang. The audience insisted on his reappearance.

During the next and final act, The Alexander Brothers and Evelyn, ball artists, Cook was very much in evidence. The three people started their offering, but, with the continuous interruptions of Cook, it was well-nigh impossible to continue. The stage looked like an N. V. A. Clown Night. The audience gave Alexander Bros. and Evelyn very good hands on their stunts, which were great, but it was evident that Joe was the riot. The final mark of the height of the "one man vaudeville show" was when Cook produced a ouija board, and, after manipulating the little index, walked over to the automatic announcers, opened the door, and pulled forth a pint bottle of whisky. It took the house. Altogether, Cook was on and off the stage continuously for forty-five minutes. The two acts combined, were a great hit. Couldn't have been better, and the crowd applauded for four minutes after the act had gone off. D. S. B.

SHOW REVIEWS

44TH ST.

There was a light attendance at the Monday evening performance at this theatre which was due, in all probabilities, to the inclement weather.

Sensational Togo, a clever juggler and balancer, opened with clever juggling stunts before a beautiful drop in full stage. Togo then performed a tight rope walking stunt which is very seldom seen on the vaudeville stage. On a rope attached from the stage to a gallery box, blindfolded, he walked to the top and slid down.

Occupying second spot were Harris and Santley, two female performers. Their act consisted of several popular songs, and a dance between numbers. Miss Santley tried hard to put the numbers over but didn't fare very well. Neither have good voices, and their act can stand a good bolstering.

Torelli's Circus, a combination of horses, dogs and monkeys, held down third spot. The animals went through the ordinary routine of stunts for which that particular specie is trained. The amusing features of the act were the attempts made by the crew to mount "Maude," the wildest horse of the troupe.

Two entertaining comedians were the Klein Bros., late features of the "Whirl of New York." They traveled at a high rate of speed from the initial joke to the closing song and dance number. All their gags were sure fire. Al, especially, proved his showmanship, getting very familiar with the audience.

Hetty King, billed as the "World's Greatest Impersonator," closed the first half of the bill. Miss King's first appearance was in the attire of a naval officer, followed by impersonations of a club man, an English tar and finally, as a Scotch Highlander, carrying on her back the regular equipment of a soldier of that country, which consisted of sixty pounds of impedimenta. With that burden on her back, Miss King performed a Scotch dance in graceful fashion. In Miss King one sees the poise and personality of a good actress.

The second half of the show was opened by Arthuro Bernardi, a very clever quick change artist. Bernardi's first offering was the enactment of a restaurant comedy in which he took the part of seven different characters, appearing in short time in the garb of each one. Following this, Bernardi showed, in another comedy in which he played five different roles, exactly how he performed his lightning changes, making his changes behind a transparent drop. As a finale he came in to the pit of the orchestra and gave imitations of popular musicians.

Johnny Dooley, with the Madison Sisters and Robert Dooley, repeated the old Dooley act, which has been a source of amusement for a great number of years. The big laugh of the act came when Dooley introduced his marvelous horse, "Gertie," who was billed as the "Only Rival of Man of War." The horse was a picture of a well used up subject for an ice wagon. The mock imitations of an acrobat, Egyptian dancers and a circus were all screams, and proved very amusing.

Bernard and Townes, the former, composer of the popular number, "Dardanella," followed in next to closing. Townes occupied the footlights in his song offerings, accompanied at the piano by Bernard. The latter is a good pianist, and the audience would have appreciated it had he played several selections for them. Townes knows how to put a song over and gave a good account of himself in his offering "Who's Been Around?" Both possess the pep and personality which is a big help in putting their gags across. Their act was well done and given a good reception.

Alfred Naess and Company closed with ice skating stunts, which held the audience to the finish. J. F. H.

COLONIAL

Chong and Rosie Moey in their presentation of their Chinese version of American songs and dances opened the bill. This as a novelty is an ideal opener, and the "two" act that follows has to be equally strong to keep up the pace. They started them with their cute attempts at mastering an American ragtime song and finished them with an Oriental idea of how the famous old Southern "cake walk" would be done in the land of earlier civilization if such a dance would be done there at all.

Ann Ford and George Goodridge came second with one of those girl and boy acts that are so necessary to every big bill. In many respects this act is a "comer." If the boy would only dance more and sing less, 20 per cent would be added to the act, but as it stands they like it and showed their appreciation with three calls for bows and a little finish number that could be strengthened considerably as a "call out."

McDevitt, Kelly and Quinn, two men and a woman with their piano mover's bit, came third. This is a laugh act all the way through, with the two men as comedians making up for what little weakness the woman displayed.

The idea seemed to catch with the audience and a "call back" resulted. As a comedian the thin one displays a cleverness, but coupled with it is a strange reserve that holds off the sympathy needed so badly by this type of comedian. It was not until he smiled toward the middle of the act that the crowd warmed up to him, and from then on it was easy sailing for the act to a flying finish.

Bert Fitzgibbon and his brother Lew, with the assistance of a box singer, held down the number four spot with considerable finish until his finish. It is also observed that he has never read the various announcements that are hung "back stage" in the Keith houses. They state plainly what words are banned, but maybe Fitzgibbons has a special dispensation. As an act it is a good one; in fact, the brother Lew makes it one.

Locket and Linn closed the first half with a very neat dancing turn that was well received. Both the artists in the act "have arrived," particularly so far as dancing is concerned. The act is based on a doll idea, with delightfully fitting stage dressing. More or less futuristic, nevertheless it fits perfectly with the general scheme of things. Both of them dance exceedingly well, while the man puts over a fair song number. This act took the place of Bryan and Broderick, who were programmed but were unable to appear, due to the sudden illness of Miss Broderick.

Loraine Howard and Verna Sadler opened the second half with their harmonious comedy songologue, "Wedding Bells." As a sister act this is one of the standards of vaudeville. Being old-timers, they know how to gauge and handle most any audience, and before long they had the crowd forgetting the papers they had bought during the intermission.

As the show closer came Leo Singer's production and his midgets. When we say production, that is exactly what is meant, because as far as numbers of people, their cleverness and property carried, it outshines many shows seen that enthusiastic press agents label "A Broadway Production." The notable feature of Mr. Singer's collection of miniature people is the care with which they have been chosen for perfect physiques. Without a hitch the little folks went through their ten scenes as per clock work. Animals, props and the striking of hanging pieces and drops did not appear to affect them in the least. E. H.

NEW ACTS

(Continued on page 12)

AMERICAN ROOF

The attendance on Monday night was not so good, but this was no doubt due to the weather conditions. Perhaps the weather was also to blame for the orchestra going wrong in several spots also.

Herskind the cartoonist opened the show. This fellow is quite able to handle crayons but he might eliminate his opening speech, as well as the comedy make-up, and get just as much. His last drawing managed to send him over fairly well.

Belle and Wood, two women, have real pretty wardrobes, but neither of the two can sing and their dancing is nothing extraordinary. They walked away without a ripple.

Wahl and Francis, man and woman, had it easy sailing as the audience was all set for something real and this couple gave it to them. Miss Wahl has personality and knows how to put a song over and play a piano and the man handles a violin in great shape. This act can play the better class houses without any trouble.

Moore and Fields started off like a house afire but never finished because one of the boys who plays a trombone in the act left it downstairs in the theatre. However what they did, they did well and the customers seemed to like them and were rather surprised when the boys walked off and failed to return.

McKay's Scotch Review served plenty of Scotch but it was not in glasses. This is a real good, flashy act. The girls with it know how to dance, and the comedienne deserves special mention as her work is artistic. Everything done in the act is well done. They close with a number played on the bag pipes and drums, with the comedienne playing the bass drum.

Wm. Dick is a very versatile chap. He plays a guitar and makes it sound like a banjo, doing several clever stunts with it. His singing is good and his stories are up to the minute. There is no reason for him to pull that "Bless the Jews" and "Bless the Irish" stuff as he certainly has enough ability to put him over without it.

"Fascination," is a very clever comedy act, with a few songs woven in between the dialogue. The men and the woman deliver their lines well, and the woman has a nice voice. They got over well, and would have no doubt gone better if the act had a stronger finish.

Brady and Mahoney, next to closing, stopped them with their songs and talk. Both boys are real performers and get full value out of every bit of material they use, holding their audience from start to finish of the act.

Bender and Herr, with their gymnastic feats closed the show and more than pleased. S. H. M.

LA PINE AND EMERY

Theatre—*58th St.*

Style—*Singing, talking and dancing.*

Time—*Twelve minutes.*

Setting—*Street in "one."*

This act consists of a man and woman, and opens with the usual meeting of man and woman on the street,—in this case the woman has an impediment in speech that gets some laughs. They then go into a double Kentucky song number. After this, the man does a rube number that livens up the act considerably. The woman's appearance following this in a Sis Hopkins make-up calls for some laughs and they manage to get a few more in the course of talk that follows.

Another double song number is done here with a short but lively dance to work up a call back. As a finish, the man plays a chorus of a popular song on a saxophone with the woman accompanying it with a comedy "jazz" dance. E. H.

VAUDEVILLE

JEFFERSON

(Last Half)

Clifford Jordan, opened the bill with a variety of balancing juggling, and baton twirling, making an interesting dumb act. The music played while the act was on fast and helped considerably. His last stunt, that of having a flashy wheel whirling on a pivot on his head while he juggled a few rubber balls let the act down at the finish.

Taylor and Francis, man and girl in the second spot went over in a fair sort of manner, some of their material is composed of lifted gags, while other bits showed signs of originality. The man was on the nut comic order, and the girl straight, her voice being fair. For an encore, they recited a piece about hats which was well received.

John McIntyre and company have a fantastic rube skit good in spots, and at other time monotonous. The action takes place near the old well and the girl falls asleep thinking of her lover who joined a circus several months since, and who is a heavy drinker. The subsequent nonsensical business, in which she and the man take part is what she is supposed to dream. She dreams that her sweetheart returned and some of their stuff supplied laughs. Later he really returns and is rich, having changed his business to that of bootlegger.

Miller and Anthony are doing their old graveyard skit, which was recently seen in the all colored show, "Put and Take." As usual, the act supplied many laughs, the situations being of a different order than any other act of its kind. The skit could have been put over with more of a punch if they had a real jazzy song with which to close. The one they have now is either not so good or they failed to put it over as well as they might have done. In "Put and Take," the act was a knockout.

Marie Caspar, finding the audience rather cold, decided to wake them up, and did before she finished. Assisted by a pianist, she opened with a Hawaiian song, giving just a hint of her jazz qualities. After a juvenile and a published number, she launched into a blues number, which type of song she can do to perfection; among other things she shimmied, and introduced various other movements which bordered on "rough stuff." With the proper material and specializing on blues she could be a hit at any house in the city. She has all the necessary requisites, attributes and everything else, including the voice.

Kerby, Quinn and Anger, have a fair offering which might easily be rounded into a more classy act. The two men are good dancers, and the girl has an excellent voice and can put stuff over.

The men have been given the razz at a theatre, and they meet the girl who received similar treatment at a restaurant. They do their stuff in the meantime. The girls' song "Weep No More," was effective and the comedy and dancing of the men went over good.

"A Trip to Hitland" closed the bill, the ten song-writers singing bits of their old songs as well as two or three new numbers, all going over unusually well. M. H. S.

REGENT

(Last Half)

Lord and Fuller opened the bill to a capacity house. The act, composed of a man and a girl, two versatile artists playing different instruments, violin, bassoon, flute, etc., and monocycle riding as well, had little difficulty in getting a good hand on their efforts.

Burns and Lynn, two eccentric comedians, incongruously dressed, were a hit, and seemed to enjoy their act as much as those in front. The two opened with a "Hello" song, finishing with a "Good-bye" chorus. A lot of amusing talk suggested by divers letters advising that friends would be in the audience and would they "please do such and such dancing," followed. The two obliged, first with a waltz clog, a jewish dance (suggested by Mike Kelly as his national dance), and a difficult sailor's hornpipe. The boys also got a lot of comedy discord out of a trumpet and an alto horn. They went over well.

Mme. Besson & Co., in a corking dramatic sketch, got a warm reception on their efforts, which were remarkably good. The tale of a woman who, while she loves her husband, sets about to divorce him so that he may be free to marry another, the co-respondent in the case. The old lawyer, by renting a baby and its mother for the evening, plays on the sympathy of the co-respondent, and wins her over. There was a touch of comedy in the last scene, when the truth of the baby's identity was learned. The act was a riot with a capital "R".

Harry Cooper sang, played the violin and told some stories. His closing song, "Let Bygones be Bygones, Dear," was the best thing in the act.

"Pedestrianism," the Geo. Brown walking contest, with the numerous "plants," drew a great many laughs, and seemed to completely fool the audience. Instead of the man and woman formerly used, two girls are now employed. Brown closed the bill and held the audience in well until the finish. D. S. B.

58TH STREET

(Last Half)

A capacity house was in attendance at last Friday afternoon's performance, but witnessed a fair show, which also lost out because of a few misunderstandings between the orchestra and performers and the misplacement of a few acts.

The Lampinis, a man and women, opened with several simple slight of hand tricks. The man offered several puzzling magical stunts, using the girl as an aid, and closed the act by placing his partner in a trunk which he covered completely with canvas and strapped up, from which the girl emerged in about ten seconds without unloosening the straps.

In the second spot, Frances Dougherty introduced her act with a popular song, which she rendered in a pleasing voice. Miss Dougherty's attempts at dancing were not very well received, and her number would go better without it. She was accorded a big hand on her offering of a published song and closed with an Irish rag.

McLaughlin and Evans, in a clever sketch, ran off with the honors of the bill. Their act tells the story of a new tenant in the neighborhood, played by Miss McLaughlin, while Evans takes the part of the steady resident of the neighborhood, who tries to make things as pleasing as possible for the newly acquired neighbor. After they have become acquainted Evans invites his partner to a dance in the evening and they stage a travesty on the song "When Francis Dances with Me."

Both are good actors and show to good advantage in their characteristic numbers. They took five bows.

Murray Kissen and Co., a group of four Jewish comedians, offered their barber shop farce. All are good comedians and their jokes draw many laughs, even though they are old. Their offering is on the style of the Avon Comedy Four and runs it a close second. As a final they occupied chairs behind the footlights and sang a published number which was given great applause and drew six bows.

Lane and Harper have a rather novel opening; a special drop in "one," with an improvised manicure shop set in behind the drop. Their jokes are up to the minute and every one of them struck home. They are not very much on singing, and their act would go just as well if this were omitted. Their closing number, a baseball chart, which is the target for a number of smart gags, is very clever and went well.

The Three Blighty Girls, garbed in Scotch attire, opened with "Coming Through the Rye," and followed with characteristic jigs and dances. The act closed the show to two bows. J. F. H.

125TH STREET

(Last Half)

The show was opened by "Dooley" Ioleen. She is so neat appearing, and has such a pleasant voice, that it was wondered why she was placed opening the show. The mystery was soon solved, however, for after she had sung two songs the drop went up, and it was learned that she was a wire artiste, using a disguised opening which was far better than the average. Her work on the wire is equally good. One split was a corker.

The Franklin Four was second. They received some applause on their entrance, and seem to be known up here. Three in white face, one of them effecting a "wop" character, and a blackface, all clad in white chef's uniforms, comprise the quartet. They harmonize very well indeed, and read lines as well as the average quartet, but were weak in the gags used in the talk. A few of these were original, and applied to the costumes worn, but most were very old. Closing with a banjo song, they received an outburst of applause which well warranted the encore they took. Better and brighter material for crossfire would make this turn worthy of a better spot.

Lillian Gonne's offering was what might be called a sketch, with a strange mixture of pathos and humor. The first drop, showing the exterior of a house on Christmas day, is entered into by the girl from an ashcan. A recitation, and song about her sad Christmas follow. She then sneaks into the house, and with assistance of another girl, works into a ballet bit in imitation of Pavlowa, and a burlesque vamp bit. It is a very good offering all told.

Lewis and Rogers, presenting their well known hokum two-act "Two Tonsorial Artists," scored remarkably, considering the fact that they hold the stage for nineteen minutes with nothing but talk—no songs and no dances intervening. The Italians' difficulty with the English tongue was good for shouts of laughter at first, but the pace died down near the end, through the fault of nothing but the length of the skit.

Charles Ahearn Troupe presented an offering, the like of which is seldom seen in vaudeville. It is spectacular, has a number of trick effects in the scenery, contains a great deal of comedy, some dancing, some music, etc., and all of this is crowded into fifteen minutes, so that the audience has to sit up and take notice continually. On a longer bill it would be allotted a better position. W. D.

KEENEY'S

(Last Half)

Hanlon and Clifton opened the show as society acrobats and tumblers. For an act of the opening sort, it scored a hit which was deserved by the performers who worked hard.

Williamson and Durkin, colored man and woman, held down the second spot with ease. The man was excellent as a comic, all of his humor being appreciated. The woman did not have much to do but to speak her lines, which she over-did at times. The trombone imitation done by the man was also good and received a strong hand. With a few changes especially the material allotted to the woman the act could register better than it did.

"His Night Out," recently reviewed in these columns, has improved since we last saw the act, it being new at that time. Although the lines are not always funny, the way they are put over was clever and the audience applauded accordingly. The offering is a bedroom farce with the usual complications.

O'Brien and Buckley, Irish comedy team, were funny from the start. The man has a style somewhat on the order of James Morton, but has a way of his own. The woman as a comic also, put her stuff over well and got many laughs. Toward the end of their act, they played some musical instruments which was one of the hits of the act.

Anna Held, Jr., and Company, have a French type of sketch which probably seems more clever in France than it does here where it generally loses some of its flippancy. The story follows that of a newly married couple very much in love with each other. After the usual lovers parting, the husband going away, ostensibly on a trip, the wife receives several visitors, all bearing jewels as presents, and wish to make love to her against her wishes. As each succeeding admirer arrives, the one present is hid under a bad, in the closet and other places until the husband returns unexpectedly and discovers signs of intruders. The wife says they must be burglars and when the police arrive the jewels found in the possession of the intruders are claimed by her. The act apparently new, has not been rounded out and will doubtless work more smoothly with more work.

Ward and Curtis, man and woman, are in the role of two show people, the husband having promised the wife to see that she attained the heights of stardom. The man has his troubles, stalling her off and the comedy that ensued went over great.

The Santiago Trio closed the show. The two men and the woman have an excellent routine of acrobatic stunts, dances and contortions, the younger of the men doing unusually well as a contortionist. The other man confined his efforts to acrobatics and the woman danced. D. S. B.

TWENTY-THIRD ST.

(Last Half)

The Friday matinee attendance was quite large considering that it was the day after Thanksgiving.

Arthur Barat opened the show with a comedy balancing act. His work is neat and cleverly done. At times he does a bit of Bert Melrose but has an act that is good for the number one spot on any bill.

Al. and Mary Royce, with a singing, talking and dancing act, are both good performers, but they might eliminate the restaurant drop with the act as it is in no way referred to in the offering. Their "boxing bit" is well done and they went fairly well.

Geo. Drury Hart and Co., with a comedy sketch full of good laughs followed. The material in this act is very bright and Mr. Hart is well supported by the two men and one woman he carries with him.

On in the fourth spot came Lew Brice and Co. Mr. Brice opened with a comedy song and dance in one and then went to full stage showing the "Co.," which proved to be a pianist. In a neat special set Mr. Brice does several very good dances and a few songs. His impersonation of a Frenchman is very funny and the "ballet girl" number is equally as good. He finished with a song and dance and stopped the entertainment. For an encore he gave his impression of a "tap dance" and showed that he was up to the minute. This act should find no trouble in getting the big time houses as it has all the merit that is necessary to please the audience.

Gordon and Gate were slow to start, but this was due to the material used in the act. The opening song might be changed to something brighter and some of the old gags removed from the dialogue and in that way they would get off to a better start. However, from the middle of the act to the finish the couple worked hard and got a good share of applause.

Morton, Jewel Co., two men and two women closed the show. They sing, dance and juggle. Both men can dance well and make a very neat appearance. The women sing and one of them swings a baton well. The men juggle clubs and do quite a bit of comedy while doing so. The act finishes with a quartette harmony number with the men and one of the women juggling while singing. S. H. M.

STATE

(Last Half)

Opening the last half to a packed holiday house, this house handed out a good show. With a balance, and of good running order, it might be said that as an all around bill it is one of the best that this house has exhibited.

Miller, Clint and Cuby, with a very good strong man, and hand balancing act, opened the show. This male trio, is one of the best of its kind seen in many a day around New York and have a routine that is refreshingly new in this kind of material. Most of their stunts are done three high, and the finish bit of the two men, being held aloft by the understander with one arm, puts the act over to a big hand. Unusual for an act of this kind it took three bows.

Dobbs, Clark and Dare, another trio, consisted of two men and a woman held down the two spot with a comedy acrobatic dancing act. There are a lot of legitimate laughs in this act that were highly appreciated by the holiday throngs. Particularly the falls went over big with the crowds. Act received two bows.

Burns and Klein, a two man singing and comedy act delivered their act with a holiday spirit and it was received in the same way. Klein's ability at putting over a "blue" number started the act well and with a sprinkling of legitimate hokum it sailed along smoothly to a good finish.

Quinette and Hughes held down the feature spot of the program with an act that was a trifle too long if anything. This man and woman dancing team assisted by a piano player starts out with a whirlwind beginning but slumps very noticeably towards the finish. Despite this the act seemed to please and as finish took two bows.

Moore and Fields, a blackface team came next to closing and were easily the hit act of the bill. One of the team, shakes a mean triple buck foot while the other knows a coon song and also knows how to put one over. The whole act is based on slow-foot nonsense, but it was new and the kind that ideally fits their character. Their talk on where various foodstuffs came from was a howl and the story of the chili bean mine and the Boston bean mine, the vinegar river, and the pickle factory put them in very strong with the audience. Took three bows.

Cassler and Beasley Twins closed the bill with their novelty trio turn that nicely balanced up the show. H. H.

FIFTH AVE.

(Last Half)

A bill composed of nine good acts, went towards making the holiday bill at this house a success.

Two Ladellas opened, with an acrobatic dancing and tumbling act, into which the boys had quite a bit of neat comedy injected, and they had no trouble in registering.

Lois Bennett, assisted by Paul Sheppard at the piano, opened with a Japanese song and then sang a few double numbers with Mr. Sheppard. A short piano solo by Sheppard in which he showed real technique, got a good round of applause. For a finish the pair do a double and they got away to several bows.

Mary Marble and Company, in a clever comedy dramatic playlet, followed during the action of which Miss Marble sang her "Leming Pie" song. This act is full of comedy but contains just enough pathos to give the audience food for thought. Miss Marble is assisted by two men and a woman. The act took three curtains.

Morley and Chesleigh, two women, with some good songs and real comedy, on fourth, stopped the show. The girls have a corking act, know how to deliver a song and get all that can be gotten out of the comedy. Their "Daddy" medley is well put together and the girls sent it over. They can hold a good position on any bill.

A Modern Cocktail, composed of a jazz band of five boys and one woman, came next. Each one of the boys is a musician, and the pianist and drummer deserve mention. This is a good fast act and they keep going right from the opening. After doing two encores they left the customers pleased.

Frances Kennedy, with songs and talk, had no trouble at all in getting them to like her. Miss Kennedy is a show-woman and knows just how to sell her material. She is full of personality. She left the audience in want of more when she finished.

The Dress Rehearsal, is a good comedy act with a good cast. A prologue introduces the characters after which the action starts. The act went over big.

On next to closing came Lewis and Dody. Following thirty minutes of talk the "Two Sams" found it rather difficult to start but when they did start they held on and finished big. Both are very clever performers.

Vera Sabini and Company closed the show with her dancing act. Miss Sabini is assisted by a male dancer and carries her own director. Up further on the bill she would have gone over better, as the act is a real good offering. S. H. M.

VAUDEVILLE

GEORGE DRURY HART & CO.

Theatre—125*th St.*
Style—*Comedy sketch.*
Time—*Fifteen minutes.*
Setting—*Full stage.*

"Any Old Port," featuring George Drury Hart, is a light comedy, written by Allen Murnane and presented by The Hart Office. The cast consists of Louis Frohoff, a banker, Peggy Boland, his daughter, Jacques Booker, a detective, and Mr. Hart, the man.

As the curtain rises, Mr. Hart appears with Peggy Boland, whom he has seen in distress and escorted home. Hart, having fulfilled the duty of a gentleman, by seeing the girl home, is about to leave, but is checked by Miss Boland. The girl's father appears and Miss Boland introduces Hart as her husband, explaining that they were married in Chicago the night before. It happens that Miss Boland had told her father that she was to be married to a certain man who had been out of work. The truth of the matter was that she had no intention of marrying, and neither was she married to the man whom she introduced as her husband. It was merely the girl's nature to josh her father along, but why she picked this man, who was kind enough to take her home, as an object of her actions, is unknown. When Hart attempted to explain to her father, he was interrupted by the girl. At this stage, a detective appeared and pointed Hart out as the man who robbed the father's bank. But when the girl produced evidence that they were married in Chicago at the time of the robbery, he was cleared of the charge. The banker and detective leave and Hart explains to the girl that he is the man who committed the robbery, but despite this the girl asserts that she loves him notwithstanding the fact that she had only met him that night. They agree to marry and when her father appears, Hart confesses that he robbed the bank. When the detective enters he tells the banker that he has the thief downstairs, but how he captured him when Hart confessed that he was the thief, we are at a loss to explain. The act closes when Hart tells the banker that he never was married to his daughter but was going to be married the following night.

The acting is good, but the plot is vague and leaves the audience a little puzzled as to the story. J. F. H.

CHIC' SUPREME

Theatre—58*th St.*
Style—*Revue.*
Time—*Eighteen minutes.*
Setting—*Special drapes in full.*

In this act we have the Renee family presenting what appears to be one of the best of costumed singing and novelty dance acts. Particularly strong are the three girls Anne, Elsie and Molrine, with their grace and unison in dance, plus a stage presence and personality that will carry them a long way in their chosen profession.

The act consists of Mother, Father and three daughters. It opens in one, with the Father introducing the act. In the opening a blue drop decorated with gold is used. Following this the act jumps to full with six hanging pieces also of blue and gold. Three gigantic urns containing flowers dresses the stage.

The opening number is a Japanese song rendered by the mother, who is the prima donna of the act. A neat dancing routine by the girls puts this number over. At the finish of this two of the girls stay on stage for a very effective ragtime dance number. Following this the girls do a Dutch wooden shoe bit to the accompaniment of a song by the mother. A military number, costumed in white, with a musket drill, puts the act over with a smash. This act would go over big on any bill and the bigger the bill the better it would go over. E. H.

NEW ACTS AND REAPPEARANCES

HERBERT LLOYD & CO.

Theatre—*Regent.*
Style—*"Nut" comedy.*
Time—*Fifteen minutes.*
Setting—*In "four."*

To start with, this act is one which should go well in "pop" houses, for the material is not big-time, nor is it particularly amusing, except probably to those patrons of the "pop" houses that like this idea of comedy. When Lloyd made his first entrance, he stated that Mr. Lloyd was not to be found in his dressing room, so H. F. Roberts, an amateur, had been called in to take his place. He asked the musicians to play the introduction, after he had sufficiently "ballyhooed" for Roberts, and made a gesture towards the curtains in the rear centre, presumably where Roberts was to appear. As the music played, he ran to the rear and came out smiling and bowing. From this he started to tell why he was there, finishing by springing two or three old jokes that some of our humorously inclined ancestors may have originated. Starting a card trick, he espied a young lady who said she was with the Lloyd act, and prevailed on her to aid him. The trick failed, as we suppose it was intended to fail, but received no laughter. When the girl got angry, and started to leave, a scrubwoman came on and offered to take her place. She was acceptable to "Roberts," and, after making up, she and the other girl went off. We might add that the make-up did not affect the looks of the scrub woman to any noticeable degree. Then Roberts pulled a lot of nut stuff on the lives and impressions of famous men and women, which was awful. For no reason a young man brought in the necessary impedimenta (?) for Roberts. After the impressions were finished, the two girls, by quick changing, alternately appeared as the different nations in the League of Nations, came on, ending up with France and America, with Roberts, clad in pink tights, goloshes, alarm clock wrist watch, and generally incongruously dressed, appeared for a mild laugh, and the act closed, scoring a near flop.

Good for the small time, or the "pop" houses. D. S. B.

BARTON AND SPARLING

Theatre—*State.*
Style—*Comedy and singing.*
Time—*Fourteen minutes.*
Setting—*Street in "one."*

This team (two men) in their new offering have changed somewhat from their old line of comedy with very good results. Murray Barton as the comedian has discarded the simp messenger boy character for that of a matured sap, dressing it in a loud tight fitting suit, gray derby, red tie, etc.

The act opens with an operatic selection by Sparling, that is interrupted by Barton, who delivers a note from the manager stating that he (Sparling) will have to add a partner to the act if he hopes to stay on the bill. Sparling appeals to Barton to help him out, which Barton proceeds to do by singing a popular number based on the sunny south. This is Barton's biggest forte and before he is through he has sung four choruses of the song.

A ballad by Sparling follows this, and Barton singing a ballad well is called upon to repeat the chorus three times.

After a few minutes more of talk the team go into a comedy number with a fast comedy walk-off for a finish. As the act stands it should have a good spot on bigger time. E. H.

LOU LOCKETT & ANNE LINN

Theatre—*Regent.*
Style—*Novelty dancing.*
Time—*Fifteen minutes.*
Setting—*Special.*

Lou Lockett, whose name has long been identified with the leading dancers of the American stage, opened his new offering entitled, "At the Charity Bazaar," at the Regent Theatre the first half of last week, after a three year's absence from the vaudeville stage, on which he was last seen with Emma Haig. His new partner, Anne Linn, who demonstrated her ability as a danceuse in practically every line of the terpsichorean art, from the toe dance to the weird Egyptian offering, and finally, to the more modern jazz dance now prevalent, has the personality and the ability to go far in her line of work.

The act opened in "one," Locket singing his tale of woe, caused by his inability to sell his dolls at a charity bazaar. Miss Linn entered, and suggested a way out of it, namely, advertising the dolls by dances symbolizing the characters. The purple drop was flied on the "bizarre bazaar" set showing a fancy rack with divers dolls suspended on it, and a cabinet in the background. Lockett entered, clad in a purple waistcoat and red-plumed turban typifying the Egyptian prince, and, carrying a small bronzed Egyptian "Cleopatra" down to the foots, placed it on a stand, and with a magic pass, caused the doll to dance and shake in a very amusing way. When his descriptive song was finished, he made a pass on the cabinet, the curtains were drawn aside, and Anne Linn came forth to do her Egyptian dance, which was well executed. Miss Linn was clad in a cloth of gold outfit, and got a hand of approval on her costuming and her carriage and execution.

Following this number, Lockett once more entered with a doll dressed as "Sally." After singing another number descriptive of Sally, while the little model did a dance, the curtains parted again and Miss Linn stepped out, a replica of the small doll. She executed a wonderfully fast and clever number, and showed that she enjoyed the "joie de vivre." This number received emphatic applause, and deserved every bit of it.

After the applause had subsided, Lockett did one of his single whirlwind acrobatic dances. It is impossible to describe the speed and the perfect rhythm of his movements, but it can be said that this dance, which stopped the show, was one of the fastest and most perfectly executed dance offering we have ever seen. Lockett did a split that carried him across the length of the stag,e followed by some whirlwind windups that carried him off to the hand of the entire show. Immediately after the conclusion of the dance Lockett appeared and, seemingly without effort, sang a double number with Anne Linn closing the act with a double dance that was fine. The orchestra played poorly in some of the dances, but neither of the two performers stopped, going on in the same time until such moment as the leader was able to catch up with them.

The act, in the staging, the dressing, and the actual performing, is easily a feature act in the biggest of the big time houses. There was not a mistake, a misstep, nor a false note in the entire offering, and the act showed careful assembly, through rehearsing, and speed and precision, in fact, everything required by the big time circuits.

Lockett and Linn should experience no difficulty in holding down the feature spot on any bill. D. S. B.

COURTNEY AND IRWIN

Theatre—*Harlem Opera House.*
Style—*Novelty talking.*
Time—*Eighteen minutes.*
Setting—*Special in "full."*

In this act we have a novelty that is a novelty in every sense of the word. In addition to being a novelty, it is also funny, with a man and woman working and getting everything out of the act that it can possibly contain in the way of clever situations and lines.

The idea is, that a newly married couple have bought a mail order cottage and are trying to fit it together with the aid of blueprints furnished by the builder. The girl as the disappointed, but willing bride, carries her role with a touch of pathos so necessary to this type of comedy and with this, she has added a strange little personality that instantly pleases. The man as the pleading and cajoling groom, with the possible exception of his age, fits his part and registers every expected laugh and a whole lot that were not expected or marked in the book.

After many trials and tribulations, the couple finally complete their job. By this time, dusk has set in, and with the cottage completely built on the stage the couple put up a hammock on the porch. The man's remark that, "at least the place is substantial," calls for a downpour of bricks from the chimney. As they comfortably seat themselves in the hammock, the strain is too much for the place and they soon have the whole works down on their backs.

As an act this is a real laugh "getter." It should find a place on any bill. E. H.

FRANK GOULD

Theatre—58*th St.*
Style—*Blackface singing and talking.*
Time—*Ten minutes.*
Setting—*"One."*

In this young fellow we have a close image of Al Jolson, especially as to voice, but he needs to find himself to lift him out of the ordinary class. He has possibilities that should be developed. His voice is all that could be expected for the type of work he is doing, but his method of putting his stuff over is entirely out of character. With a forte in "Mammy" songs he should stick strictly to them, and cut out about half the talk he is using at present. In delivery he would find it more profitable in the way of applause to put his numbers over in real southern style, but do it more from one spot on the stage.

He opens with a song, then goes into talk that listens like good material. Another song, and then some more material. Then another song. As a song act, this turn only needs a little direction to make it a show-stopper. E. H.

EL VERA SISTERS

Theatre—58*th St.*
Style—*Dancing.*
Time—*Ten minutes.*
Setting—*Special.*

This is strictly a dancing act, and its sameness throughout will act as a hindrance to its promotion. It opens fully set in a blue "cyc" set in number four position. The girls appear in center through the "cyc," do a dance of an acrobatic nature, then retire to a small inclosure behind the "cyc" where they make their next change in sight of the audience. They repeat this four times, also repeating their acrobatics. The girls as dancers do it well and appear to have striven hard to work in unison, but they lack variety. Their routine all through the act is too much the same.

Their personalities are fair, and with the addition of a few different styles of dance they would make a fair number two act. E. H.

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PLAY CENSORSHIP

Last week one of the most successful shows playing in New York was closed by the city authorities. It was closed because it was deemed immoral and salacious. Nation-wide attention has been centered upon this action and it is safe to say that much unfavorable comment will be directed against the stage because of it.

The motion pictures in New York and many other states are hindered by the censorship commissions. The motion picture producers, it is generally admitted, brought this censorship upon themselves when they did not heed the increasing agitation against the production of improper photoplays and correct the faults themselves.

The action taken by the city authorities against the play closed last week will serve as deadly ammunition in the hands of the reformers endeavoring to foist censorship upon stage plays. It is regrettable that such an opportunity has been afforded them.

Censorship of stage plays would place producers in New York under a serious handicap. In several cities in the United States, notably Boston and Pittsburgh, such censorship authority has already been vested in the hands of city officials. It has resulted in handicapping showmen to a most painful degree. Some of the rulings of the censors in these two large cities have been entirely within reason, but others have reacted harmfully against certain types of theatrical amusement.

The Chief Magistrate of New York, William McAdoo, who directed the investigation of the show closed last week, emphasized the danger of play censorship to the producers in New York recently when he said that a strong movement was even then on foot to inaugurate a form of censorship similar to the one existing at present in London.

The censorship in London makes it compulsory for the scripts of any production to be passed upon by the Censor before they can be publicly presented. It is needless to point out the hardships thus put upon the London producers. There is no appeal from the decision of the Censor.

The New York producers, who set the styles for the entire country, can take a lesson from the motion picture censorship and confine themselves to the production of plays which will come within the bounds of proprietry.

WANTS EQUITY BALL

VENICE, Cal., Nov. 21.

Editor of the CLIPPER.

Dear Sir: In reading over your issue of the CLIPPER of November 9th, I observed the notice of a series of balls being arranged by the Actors' Equity Association at the Astor Hotel in New York, and somewhere in Chicago, also in Los Angeles.

Inasmuch as these events are for the benefit of the theatrical profession, we take pleasure in offering the Ship Cafe for the occasion here in January, gratis, and the service throughout the evening at actual cost of merchandise, without percentage of overhead expense, meaning we will furnish all music for dances and also donate any entertainment here at such time.

Furthermore, we will turn over carte blanche the entire establishment, for the occasion, leaving to the actors' organization discretion, matters of admission price, or rates per cover for food.

Our dance floor is twenty by sixty feet and we have a seating capacity of six hundred, giving ample room for the affair.

Sincerely hoping you will give this matter your most earnest attention, and see that same is brought before the proper committee, we remain,

THE SHIP CAFE,
J. M. COVINGTON, Prop.
Harry James, Gen'l Mgr.

Answers to Queries

Ont.—Luna Park, Cony Island, opened in 1902.

Hudson.—Nat Wills was the star in "A Lucky Dog."

F. R.—J. Frank Head was manager of the Auditorium, Hot Springs, Ark.

Meyer.—Lew Fields appeared in "The Girl Behind the Counter," also in "About Town."

A. B.—Joseph Santley was featured in "Billy, the Kid" at the Grand Opera House, Boston.

Aug.—The Fixtures of Daly's Theatre, New York, were sold at auction on April 24, 1907.

O. L.—The Empire Theatre, Chicago, was opened by The Empire Burlesquers, headed by Roger Imhof.

Tri.—The Calumet, Chicago, played stock attractions for a time, then reverted to Stair and Havlin Shows.

Music.—"Dreaming" was written by L. W. Heiser and J. Anton Dailey, and was published by J. H. Remick and Co.

Greenwich.—Margaret Wycherly appeared in "The Primrose Path," with Sheldon Lewis, at the Majestic Theatre, New York.

Six—Al. G. Kranz played the role of Lord Tyrone in "The Rich Mr. Hoggenheimer." Edwin Nicander was also in the cast.

Red.—Edna May Spooner played the role of "Zaza" in that play, with her stock company, at the Fifth Avenue Theatre, New York.

Friar.—Maud Harrison died at the age of fifty. She was first to appear as Rosa Guerin in this country, with Richard Mansfield, in "A Parisian Romance."

X. Y. Z.—Ada Lewis was in the cast of "Fascinating Flora" at the Casino, New York, with Adele Ritchie in the title role. Gustave Kerker composed the music.

Film.—Florence Reed was with Malcolm Williams Stock Co. at the Worcester, Mass. Theatre. She appeared in "The House of a Thousand Candles"; also in "An American Geisha."

M. O.—Eugene Walters wrote "The Undertow" which was produced at the Harlem Opera House, New York. Paul McAllister, Beatrice Morgan and Louise Randolph were among the principals in the cast.

O. R.—The Eastern Circuit Association and The Columbia Amusement Co. were in existence at the same time and booking jointly. Richard Hyde was president of the E. C., and Henry C. Jacobs, secretary.

Chi.—Upton Sinclair's novel, "The Jungle," was dramatized by Margaret Mayo, and her play produced at the Fifth Avenue Theatre, New York. The play did not deal with the slaughter houses, but with labor troubles.

Trio.—Arnold Daly presented three plays at that Tuesday matinee at the Lyceum Theatre. They were "The Flag Station," "The Lemonade Boy," and "The Monkey's Paw." Francis Ring, Florence Nash and Adelaide Fitz Allen were with his company.

Left.—Edna May retired from the stage April 27, 1907, at the Aldwyn Theatre, with the "Nellie Neill" Co. 2—Charles E. Blaney at one time controlled the Lincoln Square Theatre, New York, he having leased it from the Empire Square Realty Co.

Patent.—The "Edison Decision" you refer to, sustained the Edison Patent and held that all apparatus in which the film is operated by a sprocket or similar movement like that of the Warwick Camera, which was used by the Biograph, infringes on the Edison Patent.

M. R.—"Cleo" was written by Edwin Milton Royle, adapted from "Article 47." McKeen Rankin, Ann Archer, Nance O'Neil, Wm. Courtleigh, Neil Moran, Ida Waterman, Lizzie Hudson Collier and Wm. J. Ferguson, were among the cast when it was played at the Savoy, Atlantic City.

Sill.—The Princess Theatre, New York, was opened in 1874 as the San Francisco Minstrel Hall. Later it was called The Opera House; Haverly's Comedy Theatre; Dockstader's Minstrel Hall; Hermann's Theatre; St. James Hall; The Gaiety; Sam T. Jack's Theatre and Theatre Comique.

20.—The merger between K. and E. and The Shuberts did not take place until 1907, when the United States Amusement Co. was incorporated in New Jersey with A. L. Erlanger, president; Lee Shubert, vice-president; Marc Klaw, treasurer. The new company assumed control of fourteen Shubert theatres and four K. and E. houses.

Tile.—The K. and E. Bill at the Chestnut Street Opera House, Philadelphia, opening week of April 22, 1907, included The Four Mortons, Empire City Quartet, Emma Carus, Thompson's Elephants, Ed. Blondell and Co., The Flying Troupe, The Staleys, Jewell's Mannikins and Green and Werner; 2—Frosini appeared there late in the season.

Sid. The San Francisco earthquake in 1906 closed all of the twenty-one theatres on April 18th. No performance of any kind was given for forty days. On May 5th, D. J. Graumann opened a theatre in a brick hall on Fillmore St., but it was closed by the police, as it had but one exit. Sid Graumann opened the National, Lubelski and Loverich, the Novelty, and The Orpheum Co. the Chutes, on May 28th.

25 YEARS AGO

Anna Held was with the "Parlor Match" Co. at the Herald Square Theatre, New York.

Pollie Holmes was with Dave Marion's Co.

The Actors' Society was formed in New York. John Malone was the president

"The Two Little Vagrants" was presented at the Academy of Music, New York. Wm. Farnum, Annie Irish, Jessie Busley, Minnie Dupree, Alice Fisher, Edward Morgan, E. J. Ratcliffe, Giles Shine and Dore Davidson were among the cast.

Oliver Doud and Kate Byron presented "The Turn of the Tide" at the People's Theatre, New York.

The Cherry Sisters were at Hammerstein's Olympia, New York.

Sydney Drew and Gladys Rankin played "A Model Young Man" at Keith's Union Square Theatre, New York.

Wm. A. Mestayer died at New York City.

Rialto Rattles

A WISE CRACK

"Well; Whose act are you doing this week?"

TOO TRUE—TOO TRUE

Of all sad words of tongue or pen
The saddest are these "We flopped again."

POLICE!

The Chief of Police has it all over the biggest headliner. He can always stop the show.

THIS ONE SHOULD DO IT

There is an act floating around called Joe Broome.
It ought to clean up.

PUT THIS ONE IN THE ACT

She—"Why are you entering that house? It's haunted."
He—"That's alright, perhaps I can round up some spirits."

MAYBE—

The story of the 19 year old undelivered contracts will give some acts an "out" when they are slow sending their agents commission.

REMEMBER SITNER

The cruelest words from pen of man,
Or that poets have composed,
Are those of a hated Chicago manager,
"I shut you—you're closed."

A THOUGHT FOR XMAS

In these days of the shortage of cash, if you're foolish enough to hang up your stocking on Christmas Eve, somebody will probably run away with it.

WHAT HAS BECOME OF

The fellows that used to imitate George M. Cohan?
Are they the same ones that now are imitating Jolson, or is this a new crop?

RELEASED

Old Lady—"Oh, conductor, please stop the train. I dropped my wig out the window."
Conductor—"Never mind, madam, there is a switch just this side of the next station.

RELEASED

"Do you mean to say, your Honor, you release this man after he admits taking a door from its hinges and cruelly beating his wife with it?"
"Discharged—A married man has a right to a-dore his wife."

WHY BOTHER?

Act producer advertises for sixty exceptionally pretty girls that can dance, for work in new revue.
If you can find sixty pretty girls for any revue, you should worry whether they can dance or not.

THEATRE DICTIONARY

Entertainment—What theatres are built for, but do not always provide.
Entertainers—Like good whiskey these days, very, very rare.
Exciting—Finish of an acrobatic act.
Eclipse—What occurs when a film star makes his first vaudeville appearance.

THE LAYOFF CORNER

Over in a corner of the N. V. A.
Far away from all the rest—
There hang out the kickers and they say,
That as actors they're the best.
But you'll never find an actor there who is working,
He hasn't got the time to spend that way,
It's just the fellows who can't go it—
And haven't got the brains to know it—
That kill their time by knocking all the day.

LONDON PARIS **FOREIGN NEWS** SYDNEY MELBOURNE

ACTORS CLAIM INSURANCE ACT WORKS INJUSTICE ON PROFESSION

Unemployment Act Provides for Weekly Payment to Those Out of Work—Actors Claim That Only Smallest Salaried Performers Can Profit

LONDON, Nov. 26.—Much interest is being evinced in the workings of the Unemployment Insurance Act in its application to the members of the theatrical profession, following the addressing of a general meeting of the members of the Actors' Association by an official from the Ministry of Labour.

The Unemployment Insurance Act, which was passed in 1920, guarantees the payment of weekly benefits to those persons out of work for more than thirty weeks in the year, who in return pay a fixed weekly insurance premium. This insurance, however, applies only to those persons who are paid no more than "at a weekly rate not exceeding in value £250 per annum." The question raised at the meeting, held by the Actors' Association, was as to what application, if any, the Act had to actors out of work who, although paid £5 or even more per week, which would prevent them from benefiting from the law, receive only enough employment during the year, due to layoffs, vacations and booking delays, to amount in total to under the £250 limit on the year set by the Act.

The actors claim, that under the present interpretation of the law, only those earning £3 to £4, 16s. 6d. per week can participate. It is claimed by them that although, even in normal seasons, an actor being paid £10 per week would receive only enough employment throughout an entire year to amount to the annual sum of £250 or less, this actor would not come within the meaning of the Act. The Ministry of Labour, it is claimed, has the right to enact special rulings to cover any particular trades or profession, and, as the Act places absolute authority in the hands of this Ministry, such a set of rulings, covering all the peculiarities of the theatrical profession should be made before awards are made.

All these questions, and suggestions, were put up to the Ministry of Labour official, who addressed the A. A. meeting, but no definite answers were given by him.

The Ministry of Labour official, however, put forth the suggestion that it is possible to have the Ministry establish a separate Labour Exchange for the theatrical profession, which, he said, would undoubtedly aid to a measurable extent in clearing up the unemployment, and consequently the unemployment insurance question. The Labour Exchange idea is at present at work in London and is proving very successful in other trades. One of these exchanges, that devoted to the building trades, is jointly controlled by the employees and employers of that business, the employers practically guaranteeing to fill their vacancies through the exchange.

The representative of the Labour Ministry asserted that the same sort of exchange could be inaugurated for the theatrical profession, providing the employers and actors would co-operate. The objection was raised however, that managers would not be willing to take their business away from their regular agents, with whom they may have been dealing for many years, and guarantee to fill all vacancies from the Theatrical Exchange, taking the chances upon those applicants sent to them for employment.

Another objection raised to the exchange plan, was that the actor, who has advanced himself to the position where he commands a certain salary above the lowest average, and also plays only certain parts, would have to accept the first engagement offered to him by the persons in charge of the exchange or forfeit his right to the benefits due him under the Unemployment Insurance Act.

"OLD JIG" PRODUCED

LONDON, Nov. 28.—Allan Aynesworth produced a new play at the Folkestone Pleasure Gardens, entitled "Old Jig." The piece was written by Sydney Blow and Douglass Hoare and will also be presented in America in December, the rights for that country having been bought by Charles Dillingham. It will be produced in London early next year, after a short tour in the Provinces.

The story concerns Sir Anthony, chief magistrate at Bow street. Behind his back he is nick-named "Old Jig-Saw," because of his great skill in fitting together unconsidered trifles of evidence and his fondness for inventing jig-saw puzzles. Numbered in the cast are: Mr. Allan Aynesworth as Sir Anthony Cranford, Frank Lister, Mary Sumner, Arthur Hambling, Felix Aylmer and A. Scott Gatty.

LONDON PLAYERS MOVE

LONDON, Nov. 27.—Th London Players, under the direction of Henry Oscar, and W. Edward Stirling, are to remain at the Park, Hanwell, for the remainder of this week, when they will leave for a tour. The play presented this last week is to be "Daniel." Amongst the plays so far presented are "A Pair of Silk Stockings," "David Garrick," and "Trilby."

ASTOR POSTPONES TOUR

LONDON, Nov. 28.—A. C. Astor, "The Globe Trotter Ventriloquist," has postponed his American tour until 1923. Considerable business interests, as well as professional activities, will prevent him from making the trip this year. He originally planned to return to America early in the Winter.

BYRON'S LIFE IN PLAY

LONDON, Nov. 27.—Last Saturday was set as the opening date for the first performance of the new Byron play, "The Pilgrim of Eternity," at the Duke of York's. The opening was postponed from an earlier date because of the heaviness of the piece.

The plot is written around Byron's life in Italy, and chiefly deals with his participation in the Italian revolution, in which he is depicted as an apostle to the cause of democracy. The play, which is in seven scenes, was written by K. K. Adaschir, and the speaking parts number twenty-seven. The male lead, Byron, is played by Cowley Wright, the female lead of Countess Guiccioli being rendered by Yvonne Arnaud.

"CHAUVE SOURIS" REMAINS

LONDON, Nov. 28.—The "Chauve Souris" will not depart for America for a while yet, but will fill an engagement at the London Coliseum for two weeks. The following items are in their repertoire: "Porceleine de Sevres," "Russian Songs of Sentiment," "A Parade of Wooden Soldiers," "Katinka," and two other skits. The act runs for about an hour. Ethel Irving, George Mozart, Lole and Her, Mariott Edgar and Corriland Cervi are supporting the Chauve Souris performance.

LUPINO IN "CINDERELLA"

LONDON, Nov. 27.—Stanley Lupino, now featuring in "Peep-Show," at the London Hippodrome, will appear as "Buttons" in the pantomine "Cinderella," which succeeds the former show on December 17th. He will play the leading role in the pantomine "Jack and the Beanstalk," which will open at the Hippodrome December 22d.

"MIKADO" TABLET DESTROYED

LONDON, Nov. 28.—The tablet commemorating the long run of "The Mikado," at the Savoy Theatre, where the stone was mounted, was broken by Miss Ethel Oliver, now playing in "Paddy, The Next Best Thing," due to the fact that the show in which she is playing exceeded the run of the Gilbert and Sullivan operetta which had 672 performances to its credit.

The Savoy will always be associated in the minds of playgoers with the Gilbert and Sullivan productions, and it was thought by many to be almost a sacrilege to destroy the tablet. However, this action is considered by others preferable than seeing two tablets at the Savoy which would have been the case when the present show stopped its run.

DAREWSKI MAKES DEBUT

LONDON, Nov. 28.—Herman Darewski is making his first appearance in London on the variety stage, opening at the Palladium. His act is entitled "30 Minutes of Music," during which time he is proving that jazz can be played on the organ as well as other instruments. Also, that the king of musical instruments can be made to produce new and novel effects. He is also writing tunes to order, members of the audience being invited to bring up their lyrics and verse, which he will set to music.

Mr. Darewski is being assisted by the Misses Chisolm (violin and piano), Renee Burnham, soprano; Carice Clare, soprano; Martyn Green and Richard Nellor, tenor.

"FANTASIA" PRESENTED

LONDON, Nov. 28.—Messrs. Cliff Perry, Ltd., presented a new musical entertainment at the Queen's Theatre, entitled "Fantasia." The book and lyrics are by A. E. Illingworth and Laddie Cliff, the latter being also responsible for the dances and ensemble numbers. The score is by Melville Gideon, an American writer. The production is in fourteen scenes and has been devised and designed by Hugh Willoughby, and produced under the supervision of Mr. Leslie Henderson. The following are among the cast: Dorothy Maynard, Nellie Taylor, Mary Brough, Eric Blore, Claude Hulbert, Arthur Finn and Ivor Walters.

SPAIN TO BAR PICTURES

MADRID, Nov. 26.—A virtual ban on foreign motion picture films is foreseen here if a proposal made by the Customs Commission is put into effect.

The commission purposes raising the duty on such films from 7 pesetas 50 centimes per kilogram to 120 pesetas per kilogram.

Figures show that since 1915 Spain has imported 7,838 films while the national industry has produced only 41.

"MARY" SHOWS TOURING

LONDON, Nov. 28.—Robert Macdonald, in conjunction with Sir Alfred Butt, will send out a strong company with "Mary," the American musical comedy, which is one of George M. Cohan's shows, who is now in London. The company i scheduled to open at the Prince of Wales' Birmingham, on Boxing Day, and play there for five weeks. Mr. Macdonald's other company playing "Mary," will begin their tour at Blackpool, also at Christmas time.

MR. PICKWICK IN FILMS

LONDON, Nov. 28.—The "Adventures of Mr. Pickwick," which has been in the course of production for some time at the Ideal Studios, has been completed, and will be shown privately in the New Galley Kinema Wednesday. Fred Volpe has the title role. The piece is founded on Charles Dickens' novel, "Pickwick Papers."

MUNROE FOR "MOTHER GOOSE"

Syd. Munroe has been engaged for the pantomime "Mother Goose," which opens December 5th at the Queens, Leeds, England. Syd. is the son of Emma Don Munroe, formerly with the Sisters Don.

"COMMANDMENT" PLAY SCORES

LONDON, Nov. 28.—The "Eleventh Commandment," a play by Brandon Fleming, produced last week at the Playhouse, Cardiff, scored meritable success.

The entire action of the piece takes place in the library of Barchester Hall, the county seat of Sir Noel Barchester. The piece is a domestic drama, written about a very well brought up daughter, who turns down the wrong road, and commits two wrongs in the belief that they will make a right.

Sir Noel, who has disowned his first daughter, Ruth, for becoming an actress, discovers, a few days before the marriage between his other daughter Marion and her fiance, Robert Ransome, from a would-be blackmailer, that Marion far surpasses Ruth in crime, etc., etc. This blackmailer, James Mountford, tells of Marion's gambling, and selling herself to his brother, a money lender.

In her desperation, Marion appeals to Ruth to take the blame upon herself. In the meantime Ruth's former lover, one Lyndon, who has made a fortune in America, and who has returned to London in the hopes of seeing Ruth again, is the only one in London who believes Ruth to be free of the guilt of her sister. In the end, Lyndon captures and kidnaps her, and proves that Marion is the real sinner. Marion tacitly admits her guilt, and Lyndon triumphantly marries Ruth.

All of the characters were excellently portrayed, especially Ruth, which was portrayed by Viola Tree.

The other characters, Dawson Milward as Sir Noel, Frank Esmond as John Lynton, Edmond Breon as Mountford, and Dorothie Pidcock as Marion, were well executed and, as a whole, convincing.

"CHRISTOPHER SLY" CLOSING

LONDON, Nov. 28.—The run of "Christopher Sly," at the New Theatre, will be terminated November 30th by Mary Moore and Matheson Lang, who decided to do so on account of other activities of Mr. Lang taking up his time. Mr. Lang is at present busily engaged in preparing his new production of Blasco Ibanez's "Blood and Sand." Miss Florence Saunders will play the part of Rosario, the wife of Juan Galiardo, and Miss Lillian McCarthy, Donna Sol.

REVIVING "PETER PAN"

LONDON, Nov. 28.—Gilbert Miller has engaged Ernest Thesiger to play the part of Captain Hook in his forthcoming revival of "Peter Pan," which will be produced shortly before Christmas. Others engaged for the show are: John Williams, Sylvia Oakley, the former as Mr. Darling and the latter as Wendy. Prior to Christmas there will be daily matinees and after that date the usual matinee and evening performances.

"MOONFOLK" OPENS

LONDON, Nov. 25.—"Moonfolk," a novel type of musical entertainment, opened at the Palace Theatre, Ramsgate, on Monday, from where it will be transferred to a leading West End theatre early next month. Ethel Hook, well-known contralto, plays the leading role as "the Lady of the Moon." The music was composed by George Buchanan and the lyrics by George Buchanan and Edward Lockton.

"WINNIE AND WOLVES" READY

LONDON, Nov. 28.—A new comedy, based on Bertram Atkey's popular "Cassell's" story, "Winnie O'Wynn and the Wolves," is being prepared for production, both in London and New York. Miss Zola Fisher will play the part of the heroine in the American production.

"THANK YOU PHILLIPS" OPENS

LONDON, Nov. 26.—"Thank You, Phillips," a four-act comedy, opened last Thursday at the Apollo. The piece was written by A. L. Barke, and F. J. Nettlefold is to resume his role as actor-manager of the play.

Lean and Cleo open on Monday for **Gus Sun,** breaking in a new act.

Holland and **Oden** opened last week for a tour of the Pantages time.

Billy Devere's act "Assorted Nuts" opens out of town next week.

Bob Jackson will join the "Over Seas Revue" on Monday in Scranton.

Babe Ruth is headlining the bill at the Keith's, Philadelphia, this week.

Nora Bayes is headlining the Shubert vaudeville bill in Boston this week.

E. J. Saulpaugh has taken the place of **Jack Weiner** in the Friedlander office.

Herbert August has joined **Ruth Tomalson** in vaudeville in "The Cortez" act.

Henrietta Conrad, soprano, will appear tonight (Wednesday), at Aeolian Hall.

Tim Kirby, former vaudevillian, is now associated with the Harry A. Romm office.

Arthur Shields opens this week in the Lewis and Gordon act playing the Shubert time.

Ben Bernard has returned to vaudeville and is now with **Irving Clark's** "Jappyland."

Nina Davis, character comedienne, arrived in New York from the west last week.

Clarabel Fontaine has joined Al. Gordon in vaudeville, booked through **Murray Phillips.**

Jack Keiner, formerly manager for William B. Friedlander, is now with Smith and Forkins.

George Francis opened in "Buddies" at Altoon, Pa., booked through the Harry Walker agency.

Phil Ott and Nettie Nelson broke in a new act at Keith's Jersey City the last half of the week.

Charlotte Allen has joined **Harry Tighe's** act and will be at the Hamilton Theatre this week.

June Bradley has joined the H. Irving & Co. act now on the Keith time. Murray Phillips, agent.

Alice Lorraine has been engaged to appear with A. F. Seymore in an act routed over the Keith time.

Louis Silvers has gone to the coast to write the musical scores of a number of forthcoming pictures.

Florence Walton and **Karyl Norman** are co-headlining the Keith vaudeville bill in Washington this week.

Rose Haney is not doing a single act as reported, but is still a member of the Lanigon and Henry act.

Ben Atwell has received the $5,650 back salary from the Chicago Opera Company, for which he was suing.

Edyth Handman, the "Baby Grand" singer, is back in New York after a three weeks' sojourn in Albany.

Ruth Conley and **Gene Carroll** will appear in **Mat Scanlon's** new act under the direction of **Marty Brooks.**

Vivienne Seigel is to be featured in "Little Miss Raffles," a new piece which the Shuberts are to produce.

John Murray Anderson is at work on a new musical comedy with which he will make his debut as a producer.

Elise Bonwit has been engaged to assist "Marvel" in his dancing production now appearing on the Keith Circuit.

ABOUT YOU! AND YOU!! AND YOU!!!

Philip Dunning, of the "Beware of Dogs" company, is producing a new vaudeville act for the Shuberts.

The **Gallarini Sisters** have been engaged for a tour of the Shubert Vaudeville Circuit, booked by **Jennie Jacobs.**

Lewis and Dody will play a return engagement at Proctor's Fifth Ave., the first half of the week of December 19.

Priscilla Kennard and **Virginia Nash** are sailing for this country early in December, following a tour of Spain.

Jack Reddy has again opened for Loew. This makes the third season in succession that Reddy has played the circuit.

Kranz and White, who cancelled their Palace Theatre engagement last week, have been booked by the Shuberts.

Billy Waldron and **Victor V. Vass,** after a six years' separation are playing together again, through New England.

Maxine Sickle is rehearsing a new sketch entitled "Troubles of a Child," written and staged by Jack B. Loeb.

Hal Lane, the Chicago producer, has arrived in New York and will start to produce a few girl acts in the near future.

Leon Errol is sending out his skit, "The Guest," for a tour of the Orpheum Circuit. Harry Bawley is playing Errol's role.

David Sablosky, the agent, is to marry **Katherine Segall,** well known in Philadelphia society circles, about January 16.

Charles Burke and **Marjorie Dalton,** late of "Irene," will be seen shortly in a sketch entitled "The Blue Bird," for vaudeville.

Reeva Greenwood replaces **Eleanor Boardman** in the Eddie Buzzell & Co. act now at Kansas City on the Orpheum Circuit.

Frances White is headlining the Shubert vaudeville bill this week at the Chestnut Street Opera House, Philadelphia.

Harry Howard, featured with the Ritz Producing Company's "Not To-Night, Josephine," closed with the show last week.

Tommy Tucker, vaudevillian, and **May Griffin** were married Nov. 15, at the Presbyterian Church, at 91st Street and West End Ave.

William Hurlbut's new play "From Saturday 'Til Monday," is to go into rehearsal shortly. The cast has not been announced.

The **Marconi Brothers,** piano accordianists, have given up vaudeville to take over the management of a music store on East 58th Street.

Fred Walton, who appeared many years ago in the "Toy Soldier" in vaudeville, will be seen shortly in a new novelty act entitled "Toy Town."

Arthur Terry who is now touring the Shubert Vaudeville Circuit will at the completion of the tour join **Eddie Cantor's** "Midnight Rounders."

Clare Sheridan, the sculptress, is doing a bust of Charlie Chaplin in bronze, the reproduction of which will be placed in many picture houses.

Conway Tearle is to return to the motion picture field on the Selznick lot, following the closing of the "Mad Dog," in which he was starring.

Alice Lloyd, who sails from Southampton on December 3, will open a vaudeville act over the Shubert time. She sails on the *Aquitania.*

Jean Bedini, burlesque producer, is to return to the vaudeville stage assisted by Rex Storey. He will do his juggling turn over the Shubert time.

Frank Peck, of Peck and Parsons, has joined partnership with **Cyril Ring,** sister of **Blanch Ring,** and are to do a new act entitled "The Toreador."

The **De Wolf Girls** have opened on the Sablosky time in a novelty dancing act entitled "The Love Tour," written for them by **Harry De Costa.**

Montague Love, the film actor, is making a number of personal appearances in Boston vaudeville houses. This week he is at the Bowdoin Square.

Helen Hayes and **Arma Burch,** toe dancer and soprano, will appear with La Var's Revue on its tour of the New England states on the Keith circuit.

Jay Regan and Alberta Curless have received a twenty-two week route over the Interstate time, with Keith time to follow. The act opened Monday.

Mr. Roy Purviance is to join the "Kissing Time" company, and will play the leading juvenile originated by **Paul Trawley,** now with the "Music Box Revue."

Manny Morris has given up his booking office in the Gayety Theatre Building and has joined **Hackett** and **Delmar's** "Dance Shop" act as musical director.

Eddie Leonard, who has been ill for several weeks, has recovered and this week is headlining the vaudeville bill at the Martland Theatre, Baltimore, this week.

Hugh J. Ward, Australian theatrical producer, left for home last week, with the rights of thirty American and English plays for production in the Antipodes.

Charlotte Vermont, formerly with **Halsey Mohr,** is rehearsing a new singing and comedy act and will open next week under the personal direction of **Bert Jonas.**

Capt. Pat Malone of **Grossmith and Malone** is in New York on a short visit, and, it is said, looking over some plays. He will return to London before Christmas.

Rex Beach, the author, is to make a personal appearance in connection with his picture, "The Iron Trail," at Keeney's Theatre, Brooklyn, next Thursday evening.

Florence Short, understudy, during the short illness of **Doris Keane,** star of "Romanio," played Miss Keane's part at the Garrick Theatre, Detroit, on Monday last.

William Wood, manager of the Hudson Theatre, Union Hill, N. J., a Keith house, suffered a stroke of paralysis last week, and will be confined to his home for some time.

Harry Bolton, of the act "Six Foot Three" trio, is expected to be discharged from the St. Luke's Hospital, Chicago, this week, where he has been confined for some time.

Adele Rowland, Harry Hines, Eva Shirley, Kranz and **White, Gracie** and **Berkes** and the **Klein Bros.** were among those who appeared at the Jolson Theatre in last Sunday's concert.

Mary Hay, formerly of "Sally," is to make her appearance shortly in one of the forthcoming productions. Negotiations are being made for her appearance in "Pomander Walk."

Cecile Elliott, formerly of "Business Before Pleasure" road company, opened last week in stock at the Victoria Theatre, Chicago. Her opening vehicle was the "Sign on the Door."

William Keefe, formerly on the Griffith staff, and more recently interested in independent producing, has engaged **Tom Moore,** and will plan an independent producing unit for the star.

May Irwin, contrary to expectations, was not able to appear at the Fidelity Benefit, on Sunday last, at the Henry Miller Theatre, because of an operation. Her condition is not serious.

Mme. Emma Calve, French opera star, is to sail from Paris, for New York, on Dec. 15. During her stay here she will sing in thirty cities, and will make a short trip to Canada and Mexico.

Gilbert Miller sailed for England last week, to be present at the final rehearsals and opening performance of "Blood and Sand," which will open at the New Theatre in London, on December 12.

Ernest Elton has returned from Canada after completing the staging of a three-act comedy, "Tootlums," with **Lawrence D'Orsay.** The piece, under the direction of Mr. Elton, has toured Canada.

Wm. B. Freidlander and **Ray Midgley** opened their review on the Strand Roof on Tuesday night, and it has been meeting with success. **Midgley** also staged the review at Healey's Golden Glades.

Melville Stoltz, former manager of the Shubert and Klaw and Erlanger houses in St. Louis, is to become manager of **Warfield's** show, "The Return of Peter Grimm," when it starts on tour this week.

Adele Rowland topped the bill at Jolson's Fifty-Ninth Street Theatre on Sunday. Among others were **Harry Hines, Eva Shirley and Band, Klein Brothers, Gracie and Berkes, Kranz and White** and others.

Miss Leitzel, the little aerial artiste, sailed today (Wednesday), for Europe, where she is to fulfill a limited vaudeville engagement. She will return to this country in time to open with the Ringling Circus in March.

Frances White, Eva Shirley and **Band, Masters** and **Kraft, Klein Bros., Milo, Charles Howard & Co., Gracie** and **Berkes, Mullen** and **Corelli** and **McCormack** and **Regay** appeared at the Century Theatre concert last Sunday.

Daisy Martin, the exclusive "blues" singer with the Okeh Record Company, will leave next week for Bermuda, where she will go on a concert tour. When she returns she will do a vaudeville act with **Clarence Williams,** the song-writer and pianist.

"The Toonerville Tooters," a rube comedy act; **Russel and Lillian,** colored song and dance team; Metropolitan Trio, singing and talking; and "Whistling Rufus," a Western blackface, singing, talking and dancing act, have been booked by **Bert Jonas.**

Bob Jackson has been engaged for a part in the "Over Seas Revue," the vaudeville act now working on the Loew circuit. This act is a condensation of the musical comedy production that ran a short time at The Nora Bayes theatre and featured **Elizabeth Brice** and **William Morrisey.**

Chas. H. Jones, manager of the Elite Amusement Co., has booked **Geo. and Gertie Dupree, Kay Sisters, Joe Dunninger, Bessie Mack and Co., Josephine LeMaire** and the **Ragador Five** to apear for the Child's Welfare League benefit of the Child's Restaurants, Inc., to be held at the Pennsylvania Hotel on December 1.

An Open Letter

To Owners and Operators of Moving Picture Theatres!

"Have you seen the Handwriting on the Wall?"

Isn't Your Business From 25 to 50% Less Than It Was A Year Ago?

THERE IS A REASON!

The day of the Moving Picture as a complete Entertainment, *is a thing of the past.*

In desperation, managers, to bolster their drooping business, have arranged personal appearances of moving picture celebrities, as well as resorting to other methods, demonstrating that pictures cannot stand alone, but need additional novelties!

DO NOT DESPAIR!

The Darkest Cloud Has a Silver Lining! It Is

Shubert Vaudeville

The success of which, since its inception in September has been the talk of the theatrical world!

A headliner a week or as many acts as you may desire, will be provided.

This need not change your policy or your prices if you have the capacity. You still give your public your regular pictures but you also give them

SHUBERT VAUDEVILLE

An Irresistible Combination

This is the policy that made millionaires of Loew—Fox—Pantages. But the public is now educated to better acts than *they* can secure. You cannot book them through Keith or Orpheum because they are intrenched in your city and will not build up opposition to themselves.

REMEMBER!

We have over 300 headline acts under contract.

The number of franchises is limited. Get on the band wagon before it is too late.

Call, wire or write

MR. LEE SHUBERT,
SHUBERT VAUDEVILLE,
233 West 45th St., New York City.

NEW ACTS

EVANS AND DEAN

Theatre—*Harlem Opera House.*
Style—*Singing, talking, and skate dancing.*
Time—*Twelve minutes.*
Setting—*In "one."*

The act of Evans and Dean, a man and woman, lacked the snap and the vitality that is essential in a brother and sister offering. The girl who appeared as a small child, was cute, and had enough personality, but was lacking in showmanship. Her numbers, which were "baby" songs, were put over in a nice manner. The opening song was concerned with breaking grandma's jaw with a hickory cane, with the explanation that she was endeavoring to kill a fly on grandma's nose. Her chorus was "But I Couldn't Help It, Could I?" The song seemed to be a little far-fetched. Her following number, "I Want a Little Yellow Dog," got a fair hand, and, on the whole, was cute, and well rendered.

After this number, she made her exit, and the man helped lift the dragginess of the foregoing songs and patter, with a tricky roller skate clog, which went over in good shape. He was joined in the latter part of the dance by the girl, who also did a very good skate buck. If more material of this kind were injected, and the songs, cut, or new verses written for them, the act should go.

The man who is a good performer, should make a neater appearance. His clothes looked to be in need of attention at the performance this reviewer saw, and his makeup was not at all good.

D. S. B.

NELL O'CONNELL

Theatre—*Harlem Opera House.*
Style—*Singing.*
Time—*Twelve minutes.*
Setting—*In "one."*

Miss O'Connell, attired in a beautiful blue gown, offered a simple prologue number. This was followed by "Look for a Silver Lining," which was given a big hand. She then rendered a cute little number, "Just as If I Didn't Know," which closed the first part of her act.

After a selection by the orchestra, Nell appeared completely garbed in green and gave the audience a popular Irish tune on the harp. For her supposed to be closing number she sang "Don't You Remember That Time," which was a real treat to the audience, and to show their appreciation called on her for an encore. Her encore number, "I'd Love to Share a Love Nest with You," brought the house down, and she was forced to take five bows.

Miss O'Connor has a very sweet voice and has that faculty of knowing how to put over a song. The act is well prepared and the numbers are all good selections. She ought to be up in the big-time houses before long.

J. F. H.

"STEP ON IT"

Theatre—*23rd St.*
Style—*Novelty skit.*
Time—*Fifteen minutes.*
Setting—*Special.*

A cut-out drop in "one," and a place drop further back depicting a Kaffir hut. Three colored performers, two men and a girl, make up the act. One of the men, taking a straight part, visits the folks after being away to a more civilized country. The taller of the two men, and the girl are attired as natives, and is apparently the father of the others; the son brings him some clothes from the city and the older man tries them on, later. In the meantime, three songs are sung and some dancing done. The tempo of the piece was fast and done in the jazzy way of colored folk. M. H. S.

WARREN AND WADE

Theatre—*125th Street.*
Style—*Singing and talking.*
Time—*Sixteen minutes.*
Setting—*Special.*

This is just the ordinary singing and talking act, with the old mistaken identity stuff wrung in between the man and the woman. Its locale is the front of a tailor shop, and the man coming out, burdened with some of his wife's clothes, is mistaken for the tailor by the woman. From this point on, for about five minutes, the couple "kid" back and forth, getting an occasional laugh, but using up too much time in getting it. Three minutes cut out of the talk at this point would improve it considerable.

The conversation then switches to music and opera which gives the man a que to get a trombone from the orchestra. The woman exits, leaving the stage for the man's trombone number, and returns as he leaves, dressed in a Chinese costume. After the woman sings a verse and a chorus of a song the man returns, dressed as a Chinese and smoking a long black pipe that turns out to be a clarinet. This is the only nevelty in the act, and serves as a finish.

The act on the whole, is altogether too long. Five minutes could be cut from it to snap it up and improve it. The man's style of comedy is of the semi-Harold Lloyd type, which is being overdone in vaudeville today. As the act stands now, it is strictly a number two act and not that on a bill that is any too strong.

E. H.

LLOYD AND RUBIN

Theatre—*Alhambra.*
Style—*Comedy talk and dance.*
Time—*Eleven minutes.*
Setting—*In "One."*

The act opens as a "nut" act, the two boys coming on, shouting, and retreating behind the tormentors. There was no laugh forthcoming, so the partners stepped out, and put over a smart dance with a big wallop. Buck, soft-shoe, and the fancy dances were done with the grace and ease marking the accomplished dancer. After they had danced their way through half of their allotted time, the two started to talk. At first it was a quarrel, starting because of the negligence of the young Jewish comedian to help out in the dance. Some really good repartee followed, and the two finished with a big bang. They were recalled for an encore and the two returned, one man coming out, specializing in dance, followed by the other, who stopped the show with his dance. If the joke about "smell" were omitted, the act would be good for the number two spot almost anywhere.

D. S. B.

GREEN AND LAFELL

Theatre—*Proctor's 58th Street.*
Style—*Singing.*
Time—*13 Minutes.*
Setting—*In "One."*

Green accompanies at the piano while Miss Lafell renders numbers in a style all her own. She has a gay personality, and wins you at once. Her first number was entitled "Anna from Indiana," and got over nicely. The next was an original one entitled, "It's not what he does that makes me love him, it's how he does it," this number might have proven vulgar, had it been rendered by someone else, but Miss Lafell made this number purely funny, without a trace of suggestiveness in it, and drew many a hearty laugh. Green then played Rachmaninoff's "Prelude" in a burlesque fashion that was mirth provoking, and then played a straight selection displaying excellent ability.

LEW BROWN writing next season's material for JEAN GRANESE.

EX-FOLLIES GIRL SUES RIPLEY

Charges of grossly cruel treatment and of excessive indulgence in intoxicants, preferred by Mrs. Beatrice Ripley, formerly Beatrice Carlisle, beautiful Ziegfeld Follies girl, against her husband, Robert Leroy Ripley, the cartoonist, in her action for a separation in the Supreme Court, were disclosed today. They became known through the handing down by Justice William P. Burr of a decision awarding Mrs. Ripley alimony of $125 a week and to her counsel, Harry Crone, a fee of $750, pending trial of the action.

The Ripleys were married two years ago. Mrs. Ripley is a member of an old Boston, Mass. family, and is just now sojourning in that city at the home of her mother. At the time of her marriage to Ripley, who achieved considerable fame by his poster work during the World War, she was a prominent figure in the Ziegfeld Follies on account of her statuesque beauty.

In a lengthy affidavit, submitted on behalf of Mrs. Ripley to Justice Burr by Counsellor Crone, she declared that on a number of occasions, when the couple were making their home in the Hotel Marie Antoinette, the cartoonist struck her in the eye with his clenched fist.

One night Mrs. Ripley alleged she was called to a Broadway cafe, and when she arrived she found her husband dancing with another young woman. He flew into a rage, she said, and seizing her by the arm dragged her out of the place and ordered her to go home, but failed to provide her with car fare.

"I made several appeals to Mr. Ripley to do the right thing by his wife," said Counsellor Crone, "but he paid no attention to them, and I was forced to bring the separation action with an application for alimony."

EASTERN TIME FOR TOLEDO

TOLEDO, Nov. 26.—Toledo begun using Eastern time at midnight on Sunday in accordance with the time change recently voted by the people making Eastern time standard for Toledo.

WILLS ALL TO FRIEND

The reading of the will of David S. Bispham, famous operatic singer and vaudeville entertainer, caused great surprise in the Surrogate's Court, where it was filed for probate yesterday.

Ignoring his widow, Mrs. Caroline R. Bispham, of Stamford, Conn., in the distribution of his personal estate, the singer directs, after giving minor sums to relatives, that "my estate, both real and personal, of whatsoever character and wheresoever situate, shall go to my friend, Henrietta Muller Ten Eyck."

In addition to leaving Miss Ten Eyck, who resides at 50 Central Park West, his own large estate, which has not yet been appraised, Bispham also bequeaths her one-quarter of the estate left him by his grandfather, the late David Scull. The other three-quarters of this estate are distributed among his widow and his two daughters.

CONTRACTS DELAYED 19 YEARS

After nineteen years the team of Haight and Dean will get their contracts to play Keith's Union Square Theatre at $80 for the week—that is, providing they can be found.

An undelivered envelope containing the contracts and bearing the postmark of June 23, 1902, was returned to the B. F. Keith offices last week by the post office. The contracts called for an appearance of the act at the Union Square for week beginning June 30, 1902. Also in the envelope was an order to the treasurer of the theatre to pay Jo Paige Smith $4, his commission as agent for the act. Why the letter was not delivered or what has become of the act are questions that may never be answered.

"BDWY. WHIRL" FOR PHILA.

"The Broadway Whirl," with Blanche Ring, which has been on the road since last December 16, goes to Philadelphia December 5 for a three weeks' run, and is scheduled to play the Eastern states.

ACTRESS SUES FOR DIVORCE

Mrs. Lorraine Lillie, of No. 57 West Forty-sixth street, has brought suit for divorce against William H. Lillie, an accountant now living in Toronto. Mrs. Lillie and her husband have been married for thirteen years, but they have been living apart for more than seven years. During this time Mrs. Lillie has resumed her work on the stage, which she had given up before her marriage.

A summons and complaint was sent to Mr. Lillie by mail. Mrs. Lillie charges non-support and she also mentions an unidentified woman in Toronto.

REQUEST WEEK AT PROCTORS

F. F. Proctor's Fifth Avenue Theatre will celebrate "Patron's Request Week," December 19. The program will be made up of acts chosen by the regular patrons of the theatre. This comes as a result of the many letters that have poured into the office of William Quade, manager of the theatre, requesting to see this act or this one. Mr. Quade finally decided to make one special week for request acts.

HANDLING KEITH ACT PUBLICITY

Marian Spitzer, a young newspaper writer, formerly on the New York *Globe* and Brooklyn *Times*, has been appointed personal press representative for J. J. Murdock, to handle under his supervision the publicity of several Keith stars.

Miss Spitzer will make her headquarters on the fourth floor of the Palace Theatre building.

PAYTON STOCK CLOSES

The Corse Payton Stock Company terminated its short engagement at the Strand Theatre, Hoboken, on Saturday last. It is said that the closing was effected because of exceedingly poor business. The owners of the theatre are now operating the house with but little success.

"BLUE KITTEN" REHEARSING

Joseph Cawthorne and Lillian Loraine have been engaged for Arthur Hammerstein's first musical production of the season, "The Blue Kitten," rehearsals starting last week.

The play is taken from the French of Yves Mirande and Gustave Quinson, and is now in its third year in Paris under the title "Le Chasseur De Chez Maxim's." The adaptation is by Otto Harbach and William Carey Duncan, music by Friml. Edgar Selwyn and Leon Errol will stage it and it is scheduled to open at Atlantic City at the Apollo Theatre, December 26.

The supporting cast includes Robert Woolsel, Douglas Stevenson, Lorraine Manville, Dallas Welford, Queenie Smith, Hal Hixon, Bertha Onn, Jean Newcombe, and Adrian Rosley.

$1.50 GRAND OPERA SCORES

BOSTON, Nov. 28.—The Boston Opera Company, in a repertorie of grand opera, are playing to their eighth week at the Arlington Theatre to an unusually good business at a $1.50 top.

"Cavalleria Rusticana" and "I Pagliacci" will be presented this week with the "Tales of Hoffman" advertised for week of December 5. The business is kept up remarkably well and the operatic performances will doubtless be continued all winter.

"ONLY 38" CLOSES

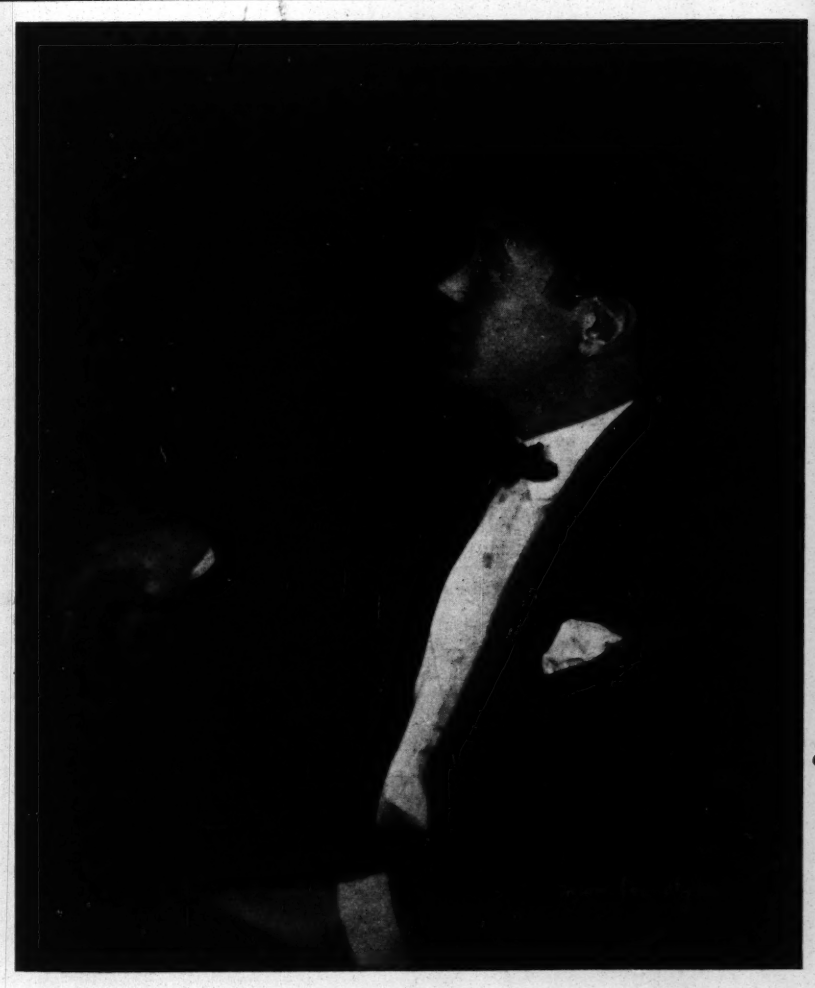
"Only 38" closed at the Cort Theatre on Saturday night.

The show plays at the Bronx Opera House this week and goes to the Tremont in Boston on Dec. 5.

"Her Salary Man," with Ruth Shepley, opened at the Cort on Monday night.

ONE NIGHT VAUDEVILLE

The Auditorium Theatre, Freeport, L. I., will become a one-night vaudeville stand booked by Morganstern Agency, and will play eight acts and a feature picture.



ROSCOE AILS

Headlining at the Palace this week in a new act, says: I spend the money for this ad. to say that I am happy to be back in America's foremost Temple of Amusement and thank my little right hand bower, KATIE PULLMAN, my left hand bower, CHAS. CALVERT, and my orchestra for their splendid co-operation of syncopation.

NOTE: I have a CUNNINGHAM CAR FOR SALE. Big bargain. Inquire at stage door.

MELODY LANE

ANOTHER FOREIGN MADE RECORD MAKES AMERICAN APPEARANCE

The Opera Disk Pressed by Polyphon-Grammaphon Company of Berlin, Germany, Offered for American Distribution— All the Big Opera Stars on the Record

Following the announcement that a new Canadian phonograph record has made its appearance, to compete for business throughout the Dominion, comes the news of the arrival in the United States of another foreign record. The new arrival is called the Opera-Disc and is pressed by the Polyphon-Grammaphon, one of the largest and best known European record laboratories, with headquarters in Berlin, Germany. The retail price of the records, while not announced as yet, is understood to be considerably lower than the American-made product.

Distribution of the disks is being begun by the Opera Disk Distributing Company, of No. 25 West 18th street, New York. The firm was organized within the last few months and recently secured permanent business quarters at the 18th street address, where there is ample room for the storage of at least a million or more records in two large lofts. The concern was formed by several prominent local business men. David J. Kaufman, of the old established grocery firm of Potts & Kaufman, Perth Amboy, N. J., is president of the company; Isaac Alperin, president of the Perth Amboy Trust Company, is vice-president and treasurer, and Henry Kaufman, a New York attorney and brother of David Kaufman, is secretary. Edmund J. Sampster, sales manager, for the past few months has been actively engaged in the importation of the records, also the distribution of them in America. He also organized the concern's staff.

The first jobbing connection established for the new disks is the Hallet & Davis Piano Co., one of the Conway industries of Boston, Mass. Large shipments have been made to this firm in Boston, and it is the plan of the Opera Disk concern to establish nation-wide agencies for the distribution of their records. The Greater New York sales representative is S. F. Nussbaum, formerly of the General Phonograph Company and later with the Independent Talking Machine Company.

The catalogue of the Opera Disk Distributing Company includes records by Caruso, Farrar, Kreisler and a number of other noted artists who are well known in America and whose records are in great demand. Others are Richard Strauss, the composer and orchestra conductor; Chaliapin, the Russian basso, and Selma Kurtz.

Chaliapin had his New York premiere at the Manhattan Opera House recently and was received with great applause. It is the plan of the Opera Disk Company to feature his records as an Opera Disk attraction, and while Selma Kurtz, Joseph Schwarz and Claire Dux, who will make their debut here shortly, are making their appearances, the company will make special drives on the basis of their popularity.

United States record makers, as well as music publishers, are watching the progress of the new record with much interest.

VAUGHAN-PRIOR CO. STARTS

The Vaughan-Pryor Company, recently entering the field of music publishing, have opened offices at No. 1547 Broadway. The new catalogue consists of four numbers, the feature number the "B," one-step and fox-trot, which is a novelty song with a Southern theme. It will be heard at Miami, Fla., early next month, played by Arthur Pryor's Band. The number was written by Estelle Pryor (a relative of the bandmaster) and Lew Hayes.

Other numbers on the new catalogue are "Ingomar," an oriental fox-trot by Estelle Pryor and George Norton; "Anchored," written by Robert S. Vaughan. The other number is "I'm Sorry I Quarreled With You," melody by Estelle Pryor, lyrics by Matty White and Grace Bishop.

The heads of the new concern are M. B. Vaughan and Estelle Pryor, with Robert S. Vaughan in charge of the professional department and writers' staff.

STEEL WRITING SONGS

John Steel, the tenor, has had the first songs of his own composition accepted by M. Witmark & Sons for immediate publication. Mr. Steel wrote the lyrics while his accompanist, Jerry Jarnagin, is responsible for the melodies. The titles of the numbers are: "Love Will Return in the Spring" and "Rose of My Soul."

TROUTMAN OUT OF HARMS CO.

Ernest Troutman, who has temporarily been in charge of the professional department of the Harms Co., has severed his connection with the firm.

The professional department of the Harms Co. is to be increased Jan. 1.

BERMAN IS REMICK MGR.

SAN FRANCISCO, Cal., Nov. 14.—Ben Berman is now manager of the Jerome H. Remick & Co. offices here. Harry Levitt is assistant manager.

QUICK MUSIC MAKING

Sheet music is now being printed in Belgium, from plates which are engraved by a machine. The machine operates as fast and clear as a typewriter, and in some ways resembles the writing machine.

There are two essential parts to the machine, one for the drawing of the lines and the other for the notes.

The notes and all the signs connected with them are struck mechanically in much the same way as a typewriter.

NEW RECORD COMPANY STARTS

A new phonograph company, the Cameo Record Corporation, has commenced operations and has opened offices at No. 110 West 38th street. The new corporation, which is capitalized at $1,900,000, will specialize in the making and marketing of a ten-inch double-faced record which will retail at fifty cents. Edward N. Burns, formerly of the Columbia Graphophone Co., is president of the new company.

MARTIN BACK WITH BERLIN

Charlie Martin, baritone, is back in the professional department of Irving Berlin, Inc., after an absence of two years during which time he was on the road with the Barnum & Bailey, and Howe's Great London Circus, singing Berlin tunes with the bands.

He will remain in the New York office for the greater part of the Winter before taking to the road again.

BRODERUOR'S BROTHER DIES

Reo Broderuor of the professional department of Irving Berlin, Inc., made a hurried week end trip to Worcester, Mass., where he attended the funeral of his brother, Frank, who died last Saturday. Mr. Broderuor was in one of the studios Saturday morning playing a jazz number for some artists when he received the telegram telling of his bereavement.

SCHWARTZ MUSIC CO STARTS

Wall street capital has invaded the popular music publishing field through the medium of Ben Schwartz Music Co., Inc., a new firm incorporated under the laws of the state of New York. Officers of the corporation are: Charles C. James, president; Ben Schwartz, vice-president; Isadore Schwartz, secretary-treasurer; Louis Cohn, general manager. The offices are in the Hilton Building at Broadway and 48th street.

The firm will start their catalogue with four songs, all of them fox-trot compositions by Ben Schwartz, entitled, "Hurry Back Home," "You're a Beautiful Flower To Me," "No One," and "Just For Us Two."

Charles C. James, president of the corporation, is head of the brokerage firm that bears his name. He is also interested in many other enterprises, and lived in St. Louis before he came to New York. Ben Schwartz is a well-known pianist and for the past ten years a familiar figure in Broadway cabarets and restaurants. Louis Cohn, general manager, until recently was with Jack Mills, Inc., and previous to that was with Charles K. Harris.

PHONOGRAPH SINGERS TOURING

Eight Victor artists are touring the Middle West presenting a concert and entertainment which is scoring a decided success. In the company are: Henry Burr, Albert Campbell, John Meyer, Frank Croxton, Billy Murray, Monroe Silver, Fred Van Epps and Frank Banta. Playing at a $2.50 top the company is doing an excellent business.

NEW NAME FOR RICHMOND CO.

The firm of Maurice Richmond, Inc., will be known after January 1st as Richmond-Robbins, Inc., with Dan Winkler as general manager. Maurice Richmond will have an interest in the new firm but will not be active in its affairs, as he will devote his time to a new jobbing enterprise, which he is now organizing.

SILVIO HEIN IN HOSPITAL

BRIDGEPORT, Conn., Nov. 21.—Silvio Hein, the composer, is seriously ill in the Bridgeport Hospital, suffering from what is thought to be an ailment of the digestive organs. He is under the care of several specialists, and if his condition does not improve an operation may be necessary.

SNYDER WRITES "GRANADA"

SAN FRANCISCO, Cal., Nov. 28.—Ted Snyder wrote a special number for the Granada Theatre, called "The Granada March," which was used on the opening week, and played by Severi and orchestra, and was one of the features of the initial program and scored heavily.

JOE MASON WITH SNYDER

Joe Mason, formerly with the Broadway Music Co., has joined the professional staff in the New York Office of the Jack Snyder Music Co. John Harris, who has been with the Feist Offices, has been appointed manager of the Snyder Philadelphia Branch.

WRITERS ON VACATION

Bud de Sylva and Lou Silvers, of the Sunshine Music Co., whose latest song, "April Showers," is the hit of Al Jolson's "Bombo" show, have left for a three weeks' trip to Los Angeles. Mr. de Sylva will visit his mother, who resides in that city.

GILLEN WITH WATERSON

Frank Gillen, formerly with Shapiro, Bernstein and Company, is now in the professional department of Waterson, Berlin and Snyder as harmony man.

MITTENTHAL IS SELLING AGENT

Joseph Mittenthal, Inc., is to be selling agent for the publications of the Albert Von Tilzer Publishing Co.

THE LEADSHEET

Arranged by M. H. S.

The fifth professional manager to hold a job with the present Fred Fisher firm is George Joy, also the most successful. Probably because he got the break of having more hits while he was there, for Fisher is credited with a hit about every three months. But most everybody is of the opinion that Joy is the best organizer of the different managers that have been there and that he succeeded because he put out a strong staff, out of town as well as in New York. His present plug is a ballad, "When the Honeymoon Was Over," which is showing up great.

Song pluggers nowadays don't know what it is to work, according to the old-timer on the job. It was not so long ago, he says, when the boss would say, "Make the movie houses along Eighth avenue, between 42nd and 14th streets, this afternoon." And there were about two to a block in those days. At night, the bunch would go out to Coney Island, and make at least two trips around the Island; and if you didn't have to make Sheepshead Bay and Trommer's Evergreen Park on your way back, you were lucky. And you never knew when you would keep going until you hit Classon Point.

At the divorce trial of a theatrical couple last week, the evidence included among other things a song, which the husband quoted, after which the wife chimed in "them's my sentiments too." The husband quoted Jack Mills's "Wana." (When I Wana—you no Wana) (When you Wana —I no Wana).

Amateur song writers of Greater Boston have an opportunity this week to have their efforts passed upon by ten song writers who are in the "Trip to Hitland" vaudeville act playing at the Olympia in that town. A contest has been announced in which prizes are offered for the best song written by a Boston man and another prize for a song written by a Boston woman.

If Diogenes was around these days we'd send him to the Feist professional studios. This guy Phil Kornheiser is a peculiar duck for a professional manager; he is the first music man to tell us that he had some punk songs as well as good ones in his catalogue. On second thought, however, we take back that Diogenes statement, for we fail to find any songs in the Feist catalogue that don't look good to us.

As Bill Nye said, the heathen Chinese is a wise gazabo. There's an elaborate chop suey restaurant on Broadway that has supplied its patrons with good music for the several weeks it has been in operation, and the orchestras haven't cost the restaurant owners a cent. They have a new orchestra "trying out" during the lunch hours every day in the week. They ought to play "Who'll be the next one to try-out for You."

The renovated Hilton building, at Broadway and 48th street, now houses quite a little community of song publishing firms, all of them new firms, too. Ben Schwartz, Joe Mittenthal, Albert Von Tilzer and Bob Harris are among them. Mort Beck of the Mittenthal firm is leaving for a trip to the coast with "Tell Her at Twilight." He says he will tell it to them (music stores), not at twilight but all day.

"Taps" was called on the phone at 9.30 A. M. one day last week and was told to be down at the office by ten and to pick up a jazz band on his way downtown. The old boy was on time, the band arriving soon after. Piling into a special bus with the aid of the N. Y. *American* representative "Taps" and band went to the financial section of the city and pulled a fifty-plug that was a corker.

BURLESQUE

AMERICAN SHOW OUT OF THE HAYMARKET

PRESIDENT HERK SAYS "NO"

CHICAGO, Ill., Nov. 25.—Irons & Clamage notified the American Burlesue Circuit on Wednesday that they would discontinue playing the shows of that circuit on and after December 3d, at the Haymarket Theatre, this city, and that the house would change its policy commencing the following day. Warren B. Irons also telegraphed his resignation as a director of the American Burlesque Circuit at the same time.

When seen at the headquarters of the American Burlesque Circuit in New York Friday, I. H. Herk, president of the circuit, stated that he had received word from Irons & Clamage stating that the shows would be cancelled but that The American Circuit had a contract with that firm that could not be broken. It is said that there is a clause in the contract that states that the Haymarket is to play nothing but the attractions of the American Circuit, during the life of the instrument. Herk stated that the shows will continue playing the Haymarket, according to the contract.

The annual meeting of the American Burlesque Circuit will be held Friday, December 2d, in New York, at the headquarters of the circuit, when Mr. Irons' resignation will be accepted and another director will be elected in his place. Forrest P. Trallis, of St. Louis, will also be elected as a director at this meeting. The present Board of Directors are I. H. Herk, George W. Gallagher, E. Thomas Beatty, Doc. Lothrop, Sam Levey, and Warren B. Irons.

Irons & Clamage had two shows on the American Circuit up to the end of last season and one up to a few weeks ago. They have the Haymarket Theatre in Chicago, and the Avenue in Detroit, on the American Circuit.

It has not been announced whether the shows will continue playing the Avenue in Detroit or not. This has not been mentioned by either party.

Irons & Clamage have three shows on the Columbia Circuit, "Town Scandals," "Garden of Frolics," and "A Whirl of Gaiety." The last two shows they acquired this season. "Town Scandals" was on the circuit last season.

"WHIRL OF MIRTH" HELD OVER

WASHINGTON, D. C., Nov. 24.—I. M. Weingarten's "Whirl of Mirth" is playing its second week in this city this week. This show is the only American Circuit show to play two consecutive weeks here. It played the Capitol last week, and instead of laying off this week, is playing the Howard, the management of that house having bought the show for the week. They go from here to the Lyric, Newark, next week.

"FOLLIES" AT THE PEOPLES

The "Social Follies" is at the Peoples, Philadelphia, this week, going from the Bijou, that city, where they played last week. The show is playing the Peoples instead of laying off this week and will continue on the regular American Circuit time after this week. "Twinkle Toes" and "Jingle Jingle," both Columbia Circuit shows, will play the Peoples, it is said, the next two weeks.

DOLLY TAYLOR MARRIES

CHICAGO, Ill., Nov. 25.—Tommy Cauton, of Cleveland, electrician of Dave Marion's Own Show, and Dolly Taylor, of Brooklyn, a member of the company, were married in this city Monday.

GOOD BUSINESS AT LYRIC

NEWARK, N. J., Nov. 26.—The Lyric, which opened this week as an American Burlesque Circuit house, is playing to big business with Jimmy Cooper's "Beauty Revue." They will do over five thousand dollars on the week. The executive staff of the Lyric is Jake Flex, manager; James Fitzgerald, stage carpenter; Harry Pinden, musical director; Al Crelin, property man; Neil Campbell, electrician, and the cashiers are Julia Firn and Grace Eckman. R. G. Tunison, proprietor of the Lyric, has ordered a large electric sign 75 feet high to be placed on the front of the house reading "Burlesque." It will be ready early next week.

PEARSON SHOW AT OLYMPIC

CINCINNATI, O., Nov. 27.—The cast of Arthur Pearson's "Step Lively, Girls," that started a week's engagement at the Olympic today includes Hughie Clark, Billy Gilbert, Florence Talbot, Evelyn Cunningham, Patte Moore, Gene (Rags) Morgan, Jess Weiss and James Prendegrest. Gilbert opened here, Harry Coleman closed in Dayton Saturday.

OPEN AT TROCADERO

PHILADELPHIA, Pa., Nov. 28.—The following principals opened today at the Trocadero: Pat White, Ben Howard Blatt, Marty Pudig, Tommy O'Neil, Connie Lehr Fuller, May Hamilton and Ethel De Veau. This cast was engaged through Lou Redelsheimer, of New York, and will play the other three weeks on the stock burlesque circuit going to Baltimore next week.

WEISMAN IS METROPOLE MGR.

ST. LOUIS, Mo., Nov. 26.—Joe Weisman is no longer connected with the Alamac Hotel, this city. He has been appointed manager of the Metropole Hotel at 12th and Morgan streets, just a few blocks from the Gayety Theatre, playing the Columbia Circuit shows and the Garrick playing the American Circuit shows. Weisman formerly owned this hotel.

LEON LOSES SAXOPHONE

George Leon, comedian with the "Sweet Sweetie Girls," reported to the police of the Forty-seventh Street Station last Friday the loss of a $165.00 saxophone, which had been taken from his room at the Longacre Hotel during his absence that afternoon. The police are investigating the case.

PERANNO AT RIVIERA

Billy Peranno started this week as stage manager of the new B. F. Keith Riviera in the Bedford section of Brooklyn. Peranno has been in the stage crew of the Empire Theatre, Brooklyn, for the last eight years and has been stage manager of Morrison's at Rockaway during the summer for a number of seasons.

GERARD PLAYS FOUR DAYS

DES MOINES, Ia., Nov. 25.—Barney Gerard's "Follies of the Day," played four days at the Berchell Theatre instead of three days. They played to bigger business on Wednesday than they did on Sunday, the opening day. The rest of the Columbia Circuit shows have been playing but three days in this city.

THE BOGARDS CLOSING

BOSTON, Mass., Nov. 28.—Jim and Flo Bogard will close with the Al Reeves' Show at Waldron's Casino, Saturday night. Walter Pearson will take Bogard's place.

Olive De Coveny has closed with the "Big Wonder Show" and will open with the Al Reeves' Show as prima donna here.

BABE LA VETTA ILL

Babe La Vetta was taken ill last Tuesday night while the "Hello 1922" was playing Miner's Bronx, and was compelled to go to her hotel. Her numbers were handled by Mrs. Don Trent.

POOR BUSINESS BLAMED ON BILLING CUT

ADVERTISING VALUE LOST

Much of the poor business this season on the Columbia Circuit has been attributed to the fact that the houses in many cities have discontinued billing, according to a well-known manager.

In looking over some of the cities, said this manager, one can easily see the way the business has fallen off this season and in most cases you will see that they have cut out the billing altogether or are just doing very little posting.

The East is affected just as much as the West. In Newark they are doing no billing at all, it is claimed. Although the business is good some weeks at Miner's Empire, it is not what it would be if they would bill the shows.

It is said that the house managements depend entirely on newspapers. While this is a good medium of advertising, they should not overlook the fact that the billboards are a great help. Large commercial houses use the billboards extensively for advertising their goods, as do the big shows. That has been one of Gus Hill's great successes, plenty of paper, and he always gives it to them.

Providence is another town that does not bill, and the business is off there. Waldron's Casino in Boston is not billing this year, doing the advertising through the newspapers.

Hartford is using but little paper belonging to the shows and has the last few weeks posted a lot of stock paper. While this helps, they should bill the show and let the town folk know what show is playing the house that week.

Baltimore, Washington and Pittsburgh have all fallen off considerably this season in the way of business and these cities do not bill the shows on the boards. The same can be said of Omaha, where business has fallen off.

Managers claim that if the houses would start billing the shows on the billboards and start an advertising campaign a difference would soon be seen in the cities that have been mentioned. The two Chicago houses recently started billing the shows and considerable increase in the business has been very noticeable since the new policy went into effect.

This is an off season and everything possible should be done to inject new life into the business. It's all right to advertise in the newspapers, but spend some money on the billboards and do some billing. The show is charged for the newspaper advertising anyway in most cases and they are willing to pay for the paper, why not have the houses put it out and cut down a bit on the newspapers?

BEATTY SIGNS FOREIGN ACT

E. Thos. Beatty has signed a contract with Ciracarro, an artistic European novelty classic dancer who is now in Germany. He will arrive in this country about the middle of January and will appear with one of Beatty's shows on the American Circuit.

GERTRUDE RALSTON MARRIES

LOUISVILLE, Ky., Nov. 26.—Bert Bertrand and Gertrude Ralston, of Lew Talbot's "Lid Lifters," were married on the stage of the Gayety Theatre, this city, last night. The ceremony was performed by a local minister.

LULU BEESON ILL

Lulu Beeson is suffering with an attack of appendicitis. She was stricken last week while in Boston.

"GIRLS DE LOOKS" AT THE COLUMBIA IS A CLEVER SHOW

Another great comedy offering holds the boards at the Columbia this week, in Barney Gerard's "Girls de Looks." This show has never failed to please, and this season lives up to its past reputation.

Jos. K. Watson, and Will H. Cohan are featured, a dandy team of comedians, who can't fail to make a comedy hit with any kind of an audience. They are Hebrew comedians of entirely different types.

Watson, the up-to-date business man, who wears clothes of the type of Hebrew in the financial world, using no makeup. His style of portraying the character is amusing. Cohan is more of the old type Hebrew, using the crepe, bald wig and comedy clothes, depicting the role much different than his partner but in an equally funny manner.

Will Davis, is the straight, and while not on the stage as much as we have seen him in past seasons, gives an excellent account of himself, while there. He is a fine talker, and a good dresser.

Larry La Mont, a tall, slim fellow, does an eccentric comedy part through the show, and does it well.

Peter Frazier does a small Italian part, and is seen in a specialty with his partner.

Monica Redmond captivated her audience by her beauty and personality. She has been with the show but a week, and just fits.

She is a good straight woman, and proves it in the scenes in which she works with the comedians. She rendered her numbers with complete ease and scored a success. Miss Redmond displayed a gorgeous wardrobe adapted from the latest designs.

A very attractive and pretty blonde, is Hallie Deane, the ingenue, who is just as clever as she is pretty. She dances gracefully, and knows how to put a number over. Miss Deane wears dresses that become her style and they are pleasing to the eye.

Gussie White sang and danced her way into favor. Miss White has assumed a new style of singing and it is a success, in fact it has added a lot of value to her work. She wears pretty dresses.

Eddie Green, a colored performer, is doing bits and takes care of himself well. He stands out, however, as a dancer.

The chorus is especially worthy of comment, both for looks and work. They do well and look beautiful in the costumes. The scenery and colors of the costumes present a feast for the eye.

The show is called "Bankers and Brokers," and is the same as last season. The book is by Barney Gerard and Joe K. Watson, and it has fine material. The piece is in two acts, with three scenes in each act, each one carried out with excellent ideas.

The show opens with the "Brokers office," a great comedy scene. Miss Deane and Miss White assisted by the girls in a "telephone," well staged, went over nicely in this scene.

The next scene, "On the Wharf," Watson and Cohen do a comedy talking specialty, in sailor suits, and finish with two good parodies. The act was fine and went over big.

"On board a ship," which closed the first part, more comedy was offered. Watson and Cohan in a "seasick" bit amused. Green offered a corking good dancing specialty. Joseph Frazier in a striking musical act, pleased.

The "Palm Beach" scene offered many amusing situations. Miss Redmond's number went over very nicely here.

In one, Watson scored with his talking specialty. Watson has some new material added to what he used last season and he sure knows how to get it over. The act was loudly applauded.

In the "Peacock Room of the Hotel Florida," La Mont offered an eccentric dance, doing very nicely. He is a corking good dancer, and looks funny.

Cohan made a great entrance and should keep it in. It was so funny and unexpected that even the members of the company laughed.

Miss White went over very well in her singing specialty.

"Girls de Looks" is a fine comedy offering, has funny comedians, good cast, beautiful wardrobe and a fine production. They played to the biggest Monday matinee we have seen at the Columbia in a number of weeks. Barney Gerard has a winner in the show and it's one of the kind that is away from other burlesque shows and well worth seeing. SID.

FROLICS AT FIFTH AVE.

CLEVELAND, O., Nov. 28.—As announced in the CLIPPER last week, the "French Frolics" will jump from here Saturday night to Brooklyn, to open the Fifth Avenue Theatre, that city. The "Follies of New York" will go direct to the Penn Circuit the following week, from this city, avoiding the lay off of the Pittsburgh week.

DRAMATIC and MUSICAL

"THE DREAM MAKER" BY WM. GILLETTE IS CLEVER CROOK PLAY

"THE DREAM MAKER," a play in four acts, by William Gillette, based on a story by Howard E. Morton. Produced at the Empire Theatre, Monday evening, November 21.

CAST

Marian Bruce.....Miriam Sears
Dave Bruce.....Charles Laite
Frederick Farrar.....William Morris
Rena Farrar.....Myrtle Tannehill
Geoffrey Cliff.....Frank Morgan
Dr. Paul Clement.....William Gillette
Nora.....Marie Haynes
Finch Larsen.....Harry E. Humphrey
Buck Watson.....Arthur J. Wood
Joseph C. Bates.....Arthur Ebenhack

William Gillette returned to town in a role that might be termed "Sherlock Holmes in his declining years." The old boy is rather decrepit, but his natural scheming, detective mind completely triumphs over several younger culprits. The theatre was jammed with friends who applauded at the slightest provocation and finally made it necessary for Mr. Gillette to come before the curtain and make a speech, proving his popularity and that he has a great following. Mr. Gillette was more or less concerned with the crook-comedy type of drama at its inception; this play, while not a comedy, is entertaining and shows Mr. Gillette's charm and skill in a rather whimsical character. The imagination, however, is asked to be stretched as in most of the crook comedies and dramas.

The action takes place in a resort near New York. There is a girl; her mother is in danger of being the dupe of four crooks. Gillette, in the character of Dr. Paul Clement, who at one time was a crook himself, takes it upon himself to rout the schemers which he does in a masterful manner, for the old doctor was engaged to the girl's mother many years ago. It is the plan of the gang to blackmail the girl and her mother in order to get possession of oil stocks that the women have in their keeping. The husband and father has struck oil and this fact is known to the crooks only, up to that time. From nowhere in particular ambles in the almost nervous wreck of a doctor and he at once sees the whole scheme. The crooks have framed the girl and finding herself in a position more or less compromised, was easy prey to the gang.

The crafty old doctor outwits the crooks, making them sign over the shares in the oil stock, then he tempts them to drink some liquor containing a mild drug. He tells them they are poisoned and has them completely at his mercy. Not content with merely frustrating their plan, he makes the thieves a party to his plan, whereby they talk the young girl into believing that her experiences with the crooks was all a nightmare she had. This was done so that she would not become a sufferer from nervous trouble and to ease her mind.

Mr. Gillette's performance as the old doctor was a fine piece of characterization. Feeble and weak, nervous and weird at times he glides about, holding on to chairs for support, and talking in a manner that indicates that his end is near. Miss Miriam Sears was helpless enough as the heroine. Charles Laite, as one of the crooks, did well. The rest of the cast were fair at times as the puppets of the master mind of the doctor. Mr. Gillette himself set a standard a little too high for the others to reach as far as acting was concerned, for the old school melodrama artist gave a wonderful performance and characterization in a play that is entertaining despite the incredibility of most of it.

"AMBUSH" AT THE BELMONT

"Ambush," the Theatre Guild play, moved to the Belmont on Monday night.

Frank Reicher, who has been appearing in the production, goes along with it.

"THE WILD CAT" OPERATIC THRILLER AT THE PARK

"THE WILD CAT," a music drama by Manuela Penella, presented at the Park Theatre, on Saturday evening, Nov. 26, 1921.

CAST

Solea.....Dorothy South
Sena Frasquita.....Vera Ross
Loliya.....Grace Hamilton
Father Anton.....W. H. Thompson
Rafael, the "Macareno"....Sam Ash
Hormigon, a Picador.Carlos Villarias
Caireles.....Max Gonzalez
Gipsy.....Louise Barnolt
Juaniyo, the "Wild Cat"
Marion Green
Gipsy Dancers..Conchita Piquer,
Pilar Torralba
A Shepherd.....Russell Ash
A Flower Seller....Conchita Piquer
El Pezuno.....Oliver T. McCormick
Alguacil.....Fred Rogers

The Park Theatre, which recently has been playing a number of peculiar theatrical attractions, has a new one now—a great big chunk of Spain transposed body and soul with its bull fights, toreadors, bandit chiefs, gypsy girl, flower girl, etc. It is an opera. No spoken word has been allowed to creep in; the composer and author, Signor Manuela Penella, has been most consistent in this respect. "The Wild Cat" is spectacular and elaborate. It may be likened to the "super-pictures of the movies."

So much music in one night was a distinct surprise to an audience of playgoers. But, unlike an opera fan, the playgoer demands dramatic action which is of interest to him. There is plenty of action in the "Wild Cat" but its interest is doubtful.

The cast, including Sam Ash, Dorothy South, Vera Ross, W. H. Thompson, Marion Green and a number of others, both native to America and Spain, is a most capable one, vocally and dramatically.

Most of the principal characters in the play die before the last curtain—thus simplifying things musically.

The play concerns a toreador and a bandit chief, both of whom are in love with Solea, the engaging heroine, played by Dorothy South.

The bandit sweetheart of Solea has been sentenced to prison—so the broken-hearted gypsy girl engages herself to the handsomest toreador in Andalusia, Rafael, neatly handled by Sam Ash. Then the bandit escapes and threatens to kill Rafael. But the bull beats him to it, for Rafael is gored in the bull-ring, amid the delighted melodized shouts of the spectators.

Then, with her heart twice broken, Solea dies of grief and fright. The bandit chief carries her body off to his mountain hiding place. As he is being surrounded by the armed forces of the crown the bandit chief, played by Marion Green, who loves this sort of role, bids his minion go kill him rather than surrender alive. Yet the play is cheerful enough — music neutralizes tragedy.

REVIEWING CHOCOLATE SOLDIER

The Shuberts announced last week their intention of making an elaborate revival of the "Chocolate Soldier," and have engaged Donald Brian to sing the title role, with Tessa Kosta singing Nedina. The first production of the "Chocolate Soldier" was performed eleven years ago at the Casino. Charles Sinclair, who staged the original production of the piece is to have charge of the revival, which went into rehearsal Monday.

NEW MABEL KEIGHTLY PLAY

A new three-act comedy drama, written by Mabel S. Keightly, the authoress of "Warning" and "A Woman at Bay," is scheduled for an early production. The piece is entitled "An Interrupted Honeymoon." The cast, which has not been announced, numbers ten.

"THE TITLE," AT THE BELMONT LACKS ENTERTAINING VALUE

"THE TITLE," a comedy in three acts, by Arnold Bennett, presented at the Belmont Theatre on Monday night, November 14th, 1921.

CAST

John Culver.....Robert Harrigan
Hildegarde Culver..Shiela Courtenay
Fauto.....Noel Tearle
Mrs. Culver.....Selene Johnson
Mr. Culver.....Lumsden Hare
Parlormaid.....Agnes Atherton
Miss Starkey.....Emily Lorraine
Sampson Straight...Ernest Cossart

To accept a title from His Majesty the King or to refuse it, that is the weighty question propounded so seriously by Arnold Bennett in this play. The importance of such a question, unfortunately, is largely dissipated after its 3,000 mile journey across the Atlantic, and to an American audience it is poor fare indeed.

Mr. Bennett is an adept at satire, and his play is satirical in the extreme. But much of his conversational attack on the custom of conferring titles is lost through the bombastic method indulged in by the majority of the actors in the play.

Lumsden Hare and Selene Johnson were the only two in the cast who seemed to understand the requirements of such a comedy as "The Title." The rest of the cast by their very inefficiency thrust Mr. Hare and Miss Johnson into bold relief.

Lumsden Hare, as Arthur Culver, the Controller of Accounts, who is loth to accept the honor to be conferred upon him by the sovereign, acted with fine understanding and finish. Mr. Culver thinks the honor of a title a rather ridiculous one, and is undecided whether to accept it or refuse it. His daughter, who unknown to her family writes scathing articles against the title system in the newspapers under the name of Sampson Straight, urges him to decline the title. Mrs. Culver, ably played by Miss Johnson, deems it a lovely thing to be addressed as "Lady Culver," and urges him to accept the title.

Finally it develops that if Mr. Culver turns down the honor, it is to be conferred upon the much talked of Sampson Straight, and the discovery of the fact that the writer is a woman would rather upset things. But a real Sampson Straight turns up, who is discovered to be a bigamist and also a rotter, and the danger that the conferring of the title upon him with the attendant ridicule which such a state of affairs would heap upon the Government, forces Mr. Culver to accept the title.

We have been fortunate to have seen some splendid plays brought over here from England, but "The Title" is not one of them.

CLARE KUMMER HAS NEW PLAY

Clare Kummer's latest play, "The Mountain Man," will open at the Globe Theatre, Atlantic City, N. J., on December 1, and after three days will go to Washington for a week, coming into New York on December 12.

Charles L. Wagner is to produce it.

In the cast are: Sydney Blackmer, George Fawcett, Lawrence Eddinger, Chester Morris, Fred Kerr, Leonard Rowe, Catherine Dale Owen, Marjorie Kummer, Grace Reals, Lucia Moore, Marian Abbott and E. J. De Varney.

"THE VERGE" EXTENDS RUN

"The Verge," with Margaret Wycherly at the Provincetown Players, has extended its run another week. On Monday night, December 5, it will give way to the second bill of the Players this season, when "The Hand of the Potter," a four-act play by Theodore Dreiser, will be presented with a cast of twenty-six. The cast of this forthcoming play has not, as yet, been announced.

"MARIE ANTOINETTE" WITH GRACE GEORGE AT THE PLAYHOUSE

"MARIE ANTOINETTE," a drama in three acts, by "Endymar," presented by William Brady at the Playhouse on Tuesday evening, November 22, 1921.

CAST

Louis XVI, King of France..Fred Eric
Joseph II, Emperor of Austria,
Walter Ringham
Duc d'Orleans.....Douglas Wood
Count Axel Fersen...Pedro de Cordoba
Caspierre, a banker.....Basil West
Maillard, a revolutionist,
John Cromwell
Pinnet, chief valet de chambre,
Rexford Kendrick
Leonard, a hairdresser.H. Paul Doucet
Toulan, chief usher.....Craig Ellis
Augeard, Intendant of Finances,
A. Huhan
Marie Antoinette, Queen of France,
Grace George
Madame de Genlis, a lady of the court.....Harda Daube
Countess de Noailles..Florence Edney
Princess de Lamballe, Lady of Honor.....Bettie Wales
De Beauvert.....Agnes Dunphy
Louis, Duke of Normandy, the Dauphin.....Jack Grattan
Marie Theresa, the Princess Royal,
Lorna Valare
Mme. Mouchy, a fishwife,
Frances Young

Grace George's annual return to the stage has been affected this season in a vehicle which, although it affords her opportunity for her splendid acting, is lifeless—in fact, nothing more than a series of monologues and dialogues. The author hides, for some reason, behind a pseudonym. He can lay no blame on William Brady, however, for not giving the play a suitable production, for it is gorgeously caparisoned and accoutred. The pictures made by the actors and actresses in the wondrously involved costumes of the period which led to the Revolution, are a delight to the eye and true to the period.

Grace George's acting is on a par with the best, but the play is too weak in dramatic value to be bolstered up by even a Bernhardt. At the eleventh hour, Pedro de Cordoba was substituted for Charles Cherry in the role of the Queen's lover, the Swedish Count Axel Fersen. He gave a most agreeable performance, although at times missing out on his lines.

Marie Antoinette, as pictured by the author, suffered undeserved hardships as the toy of Fate. Beset with an indifferent husband she had no recourse but to indulge in all-night revels and dissipations to bring a little sunshine into her life. The three acts of the drama show three episodes in the life of the ill-fated Queen. The first shows her just returning, fresh as a dew-laden violet, from an all-night party. She is reproached by her brother, the Emperor of Austria, who has journeyed from Vienna to find out what is wrong with the domestic life of his sister. "You are childless, alas," he reproaches her.

"The King lives separately," retorts Marie Antoinette, with a gesture towards the unkempt figure of Louis XVI., who has dropped in from his blacksmith shop to greet his royal brother-in-law.

The Queen, undaunted by the warnings of her lover, the Swedish Count, continues her reveling. Through the machinations of the insidious Duke of Orleans, the Count leaves on a journey to America. The second act shows the Queen in the act of losing some millions of francs, at pre-war values, in a frenzy of gambling.

The third act shows the sack of the palace at Versailles by the angry mob, angered by the extravagances of the Queen. The Count Fersen, just back from America, offers to save her, but she refuses, sacrificing her own life to save those of her husband and two children. The final tableau shows her ready for the descending blade of the guillotine. Just how the production of the story proves the guiltlessness of the Queen, we are at a loss to say, but the production, from an artistic sense, should be a success.

VAUDEVILLE BILLS For Next Week

B. F. KEITH'S VAUD. EX.

NEW YORK CITY

Palace—Ruth Roye—Bostock's Riding School—Fritzi Scheff—Miller Sisters—Johnson, Baker & Johnson.

Riverside—Martin & Moore—Franklyn Charles & Co.—Chic Sale—Music Land—John Steel.

Colonial—The Larconias—Margaret Padula—Kaufman Bros.—Juliet—Olcott & Ann—Sophie Tucker & Co.

Alhambra—Beagy & Claus—Frank Ward—Ryan & Richfield—Howard & Sadler—Venita Gould—Harry Cooper—Singer's Midgets.

Royal—Sealo—Dalton & Craig—Dolly Kay—Paul Decker—Bessie Clayton—Val & Ernie Stanton—Le Dora & Beekman.

Broadway—Pan American Four—Wm. Hallen—The Creightons—Victor Moore & Co.—Lewis & Dody.

81st Street—Parlor, Bedroom & Bath—Bessie Browning—Sig. Friscoe—Dance Voyage—McFarlane & Palace—Alice De Gormo.

Hamilton—Valerie Bergere & Co. — Yvette Rugel.

Jefferson (First Half)—Melnotte Duo—Robt. & Peggy Valentine—Murray, Kissen & Co.—Margaret Young. (Second Half)—Toyland Follies—Nancy Boyer & Co.—C. & M. Cleveland.

Franklin (First Half)—Toyland Follies—Ornsbee & Remig—Leo Beers—Gallagher & Shean. (Second Half)—Joe Towle—Murray, Kissen & Co.—Harry & Ann Seymour.

Regent (First Half)—Solly Ward & Co.—Patricola—Will Mahoney. (Second Half)—Melnotte Duo—McCormack & Wallace—Robert & Peggy Valentine—Joe Laurie, Jr.

Coliseum (First Half)—Unusual Duo—Harry Kahne—C. & M. Cleveland—Creole Fashion Plate. (Second Half)—Raymond & Wilbur—Gallagher & Shean.

Fordham (Second Half)—Raymond & Wilburt—Tango Shoes—Craig Campbell. (Second Half)—Unusual Duo—Eddie Foyer & Co.—Will Mahoney—B. A. Rolfe's Revue.

BROOKLYN

Orpheum—El Cleve—Gertrude Hoffman—Rae Samuels—Paul Morton & Flo Lewis—Johnny Burke—Leo Beers.

Bushwick—Frank & Ethel Carmen—Harry & Grace Elsworth—Aileen Stanley—Kane & Herman—Four Mortons—Rae Eleanor Ball—Jane & Irwin Connolly—Johnny Burke—Ella Bradna.

Flatbush—Owen McGiveney—Burke & Durkin—Joe Cook—Alexander Bros. & Evelyn.

Boro Park (First Half)—Joe Towle—McCormack & Wallace—Harry & Ann Seymour—Santrey & Band—Santrey & Seymour. (Second Half)—Leo Beers—Margaret Young.

Far Rockaway—Harry Kahne—Creole Fashion Plate.

BALTIMORE

Maryland—Jas. J. Morton—C. & F. Usher—Ernest Ball—Wm. & J. Mandell—Roy & Arthur—Alf Loyal's Dogs—Murray & Gerrish.

BUFFALO

Shea's—Jack Hanley—Bernard & Garry—Profiteering—Muller & Stanley—Ivan Bankoff—Sylvia Clark—Harry Watson, Jr.

BOSTON

Keith's—Martha Pryor—Eight Blue Demons—Burns & Freda—Alan Rogers & Co.—Trixie Friganza—Mosconi Bros.—Dooley & Sales—Scotch Lads & Lassies.

CINCINNATI

Keith's—Haig & La Vere—Miller & Mack—Jean Granese Trio—Valeska Suratt.

CLEVELAND

Keith's—Caits Bros.—Glenn & Jenkins—Edwin George—Jim & Betty Morgan—Abraham Lincoln.

COLUMBUS

Hippodrome—Camilla's Birds—Sharkey, Roth & Witt—Ruth Budd—Wiley & Hartman.

DETROIT

Temple—Sansone & Delila—Pressler & Klaiss—Mme. Besson & Co.—Fenton & Fields—Jack Benny—Wheeler & Potter—Ford Sisters & Band.

ERIE

Colonial—Richard Keane—Hershel Henlere—Gilfoyle & Lang.

GRAND RAPIDS

Empress—Corradini's Animals — Clinton & Rooney—Herman & Shirley—Furman & Nash—Bert Baker & Co.

HAMILTON

Lyric—McDonald Trio—Russell & Devitt—Jed Dooley & Co.—Weaver & Weaver.

INDIANAPOLIS

Keith's—Three Lordens—Marion Harris—Elinore & Williams—Bert Errol—Cressy & Dayne—Brent Hayes.

JOHNSTOWN

Majestic—Jessie Miller—Beban & Mack—Wilson & Kelly.

LOWELL

Keith's—Sawing a Woman in Two—Four Casting Mellos—Frank Brown—Gray & Byron—Princeton & Watson—George Stanley & Sisters—Kane Sisters.

LOUISVILLE

Mary Anderson—Kay, Hamlin & Kay—Reynolds & Donegan—Lew Dockstader—Bailey & Cowan—Joe Darcy—Cartmell & Harris—Casey & Warren.

MONTREAL

Princess—Willa & Harold Brown—White & Leigh—Faber & McGowan—Adolphus & Co.—Ed Lee, Wrothe & Co.—Wilton Sisters—Fantino Sisters.

PORTLAND

Keith's—Elm City Four—Nestor & Haynes—Daley, Mac & Daley—Nestor & Vincent—Middleton & Spellmeyer—Peggy Carhart.

PITTSBURGH

Davis—Willie Solar—Davis & Darnell—Herbert & Dare—Doris Humphrey's Dancers—Frank Gaby—Mehlinger & Meyer—Josephine Victor & Co.

PHILADELPHIA

Keith's—Willie Rolls—Pietro—Eddie Leonard & Co.—Bert Fitzgibbons—Van & Emerson—Dress Rehearsal—B. & B. Wheeler.

PROVIDENCE

Keith's—Niobe—Hobson & Beatty—Raymond & Bond—Kelso & Lee—Ames & Winthrop—Bobby Pandour Troupe.

PITTSBURGH

Sheridan Square—Elaine Beasley.

QUEBEC

Auditorium—John & Nellie Ohlms—Rappi—The Berlo Girls.

ROCHESTER

Temple—The Joannys—Dummies—Vaughn Comfort—Adler & Dunbar—D. D. H.—Seed & Austin—Maxine Bros. & Co.—Denny & Barry.

SYRACUSE

Keith's—Musical Hunters—Jack Osterman—Pearson, Newport & Pearson—Royal Gascoynes.

TORONTO

Shea's—Ann Gray—Meehan's Dogs—Spencer & Williams—Arman & Kalicz—Billy Glason.

Hippodrome—Harvey & Francis—Dancing Shoes—Reddington & Grant.

TOLEDO

Keith's—Selbini & Grovini—Margaret Stewart—Doris Duncan—Soul Mate.

WASHINGTON

Keith's—Jack Lavier—Jas. Watts & Co.—Doyle & Cavanaugh.

YOUNGSTOWN

Hippodrome—Bobby Folsom—Healy & Cross—La Pelaricia Trio—Jim McWilliams—Hope Eden.

ORPHEUM CIRCUIT

CHICAGO

Palace — Watson Sisters — On Fifth Avenue — Bobbe & Nelson—Ona Munson—The Rectors—Sampson & Douglas—Vincent O'Donnell—Burns Bros.

Majestic—Ethel Levey—Cameron Sisters—Mr. & Mrs. Jimmy Barry—Wm. Gaxton & Co.—Seven Bracks—Ford & Cunningham—Mabel Burke—Wilson, Aubrey Three.

State Lake—Hal Skelly—King & Lila Rohdes—Dillon & Parker—Millicent Mower—Bevan & Flint—Word Bros.—Gordon & Ford—Garcinnetti Bros.—Claremont Bros.

DENVER

Orpheum—Helen Keller—Schicht's Manikins—Moran & Mack—Adams & Griffith—Follis Girls—East & West—Dance Fantasies.

DES MOINES

Orpheum—Gellis Troupe—Bob La Salle—Harry Conley—Hughes Mus. Duo—Bushman & Bayne—Lang & Vernon—Benwett Sisters.

DULUTH

Orpheum—Frank Wilson—Carson & Willard—Tarzan—William Shaw—Clark & Bergman—Morris & Campbell—Nihla.

EDMONTON AND CALGARY

Orpheum—Worden Bros.—Raymond & Sbram—Harry Holman—Demarest & Collette—Eddie Foy—Rockwell & Ford—Lucas & Inez.

KANSAS CITY

Orpheum—Geo. & May Le Fevere—Wallace Galvin—Dave Harris and Band—Patricola & Delroy—Adler & Ross—Bower, Walters & Crock—Nan Halperin.

Main Street—Ward & Dooley—Marjorie Barrack—Fall of Eve—Coley & Jackson—Keno Keys & Melrose—Buckridge & Casey—Mel Klee—Amaka Japs.

LOS ANGELES

Orpheum—Conine Tilton Reveue—Billy Arlington—Ed. Morton—Wm. Ebs—Avey & O'Neil—Maurice Deamond—Whiting & Burt.

LINCOLN

Orpheum—Casinos—Margaret Ford—Jack Rose—Dooley & Storey—Gautier's Toy Shop—Van Cellos—Swift & Kelly.

MINNEAPOLIS

Orpheum—Cliff Nazaro & Dar. G.—Nanon Welch & Co.—Stella Mayhew—Nat. Nazaro B. & B.—Fink's Mules—York & King—Henry Marcus & Co.

Hennepin—Pulmero Circus—Rodero & Marconi—Loraine Sisters—Zuhn & Dries—Edith Clifford—Choy Ling Hee.

MILWAUKEE

Palace—Rolfe's Musical Revue—Taxie—Franley & Louise—Kennedy & Davis—Kellis, Gilbert & Co.

Majestic—Harry Fox—Flannigan & Morrison—Sarah Padden—Van Hoven—Scanlon, Deno & Scanlon—The Sharracks—Page, Hack & Mack.

MEMPHIS

Orpheum—Gus. Edward's Revue—Sandy—Byron & Haig—Rome & Gaut—Jack Hollis—Mang & Snyder—Van, Cleve & Pete.

NEW ORLEANS

Orpheum — Dress Rehearsal — Toto — Rolls & Royce—Morton & Nicholson—Harry Delf—Grace Duncan—Cavana Duo—Dave Schooler.

OMAHA

Orpheum—Gautier's Bricklayers—Quixey Four—Wood & Wyde—Neal Abel—Riggs & Witchie—McKay & Ardine—Juggling Nelsons.

OAKLAND

Orpheum—Vera Gordon—Kramer & Boyle—Mary Haynes—Sylvia Loyal & Co.—Jack Joyce—Ritter & Knappe.

PORTLAND

Orpheum—J. Rosmond Johnson—Moody & Duncan—Eddie Ford—Rose & Sterling—May, Wirth & Co.—Dugan & Raymond—Green & Parker.

ST. LOUIS

Orpheum—Daphne & Pollard—Millership & Gerard—Gibson & Corelli—Howard's Ponies—Jimmy Lucas—Claudious & Scarlet.

Rialto—Williams & Wolfus—Princess Ju Quon Tai—La Bernicia—Dreams—Jean Barios.

SALT LAKE CITY

Orpheum—Pearl, Regay & Band—Bob Hall—Anderson & Graves—Clifford & Johnson—Anderson & Yvel—Ollie, Young & April—Sawing a Woman in Half.

SIOUX CITY

Orpheum—Nippon Duo—Toney Grey—Carleton & Ballew—Carlisle Blackwell—Neal Abel—Leo Zarrell—Zelayo—Eddie Buzzell—The Sharracks—Borsini Troup.

SEATTLE

Orpheum—Joe Howard & Clark—Al. & Fannie Stedman—Frank & Milt Britton—Tim & Kitty O'Meara — Jack Kennedy — Margaret Taylor — Claude Golden.

SACRAMENTO AND FRESNO

Orpheum—Lee Children — Joe Bennett — Chas. Harrison & Co.—Mrs. Gene Hughes—Toney & Norman—Bobbie Cordone—The Rios.

SAN FRANCISCO

Orpheum—Santos & Hayes Revue—Brown & O'Donnell—Natilie Lippard—Stone & Hayes—Galettie's Monkeys—Bene Beyer—Marshall Montgomery—Kittie Doner & Co.

ST. PAUL

Orpheum—Barbette—Henry & Moore—Wilbur, Mack & Co.—Watts & Hawley—Sammy Lee & Lady Fr.—Lydell & Macy—Clifford, Wayne & Co.

VANCOUVER

Orpheum—San, Mann & Co.—Lyons & Yosko—Loss & Frye—Jordan's Girls—Ed. Janis Revue—Josefson's Icelanders—Sophie Kasamir.

WINNIPEG

Orpheum—Sallie Fisher—De Haven & Nice—Kellam & O'Dare—Fred Lindsay & Co.—Frank Farron—Muldoon, Franklin & Rose—Ruth Howell Duo.

F. F. PROCTOR

Week of Nov. 28, 1921

NEW YORK CITY

Fifth Ave. (First Half)—Conroy & Yates—B. A. Rolfe Co.—Jean & Valjean—Cooper & Ricardo—Marie Gasper Co.—Koban & Co.—Bobby Bernard Co. (Second Half)—Spirit of Mardi Gras—Owen McGiveney—Laura Ordnay Co.—Shelton Brooks—Wilson Bros.

23d St. (First Half)—McCormack & Wallace—Henry Lewis & Grayce—Mack & Larue—Donovan & Lee—Four Pearls—Molly McIntyre. (Second Half—Jed's Vacation—Hart & Rose—Tennessee Ten—Babcock & Dolly.

58th St. (First Half)—Officer Hyman—Bessie Clifford—Frank Dobson Co.—Berrick & Hart—Coffman & Carroll. (Second Half)—Farnum & Farnum—Valda Co.—Anger & Packer—Alice De Garmo—Miller & Anthony—Hollis Quintette—Fred Gray Co.

125th St. (First Half)—Frances Dougherty—Jed's Vacation—Hollis Quintette—Modern Cocktail—Going Up—Oscar Lorraine. (Second Half)—Marshall & Williams—Paul Hill Co.—McCormack & Wallace.

ALBANY

(First Half)—Ecko & Kyao—Geo. P. Wilson—Bickford & Roberts—Flo & Ollie Walters—One on the Aisle—Pistol & Johnson—Wyatt's Lads & Lassies. (Second Half)—Musical Hunters—Two Ladellas—Green & Burnett—Willie Solar—Columbia & Victor—Frances Kennedy—Amaranth Sisters.

ELIZABETH

(First Half)—The Lampinis—Callan & Mathews—Not Yet Marie—Anthony & Arnold. (Second Half)—Hoffman & Hughes—Wayne & Warren—Black & O'Donell—Rucker & Winnifred—Bostock's Riding School.

MT. VERNON

(First Half)—Tennessee Ten—Babcock & Dolly—Owen McGiveney—Burns Bros.—Joe Laurie, Jr. (Second Half)—Sig Friscoe—Chas. Ahearn Trio—Mary Marble Co.—Koban & Co.—Conroy & Yates.

NEWARK

(First Half)—Long Tack Sam—Cook, Mortimer & Hay—Mary Marble Co.—Gordon & Gates—Shelton Brooks—Wilson Bros.—Waldron & Halprin. (Second Half)—Resista—Leavitt & Lockwood.

SCHENECTADY

(First Half)—Two Stenards—A. O. Duncan—Franklyn Charles Co.—Elm City Four—Godfrey Pierce Co. (Second Half)—Camillas Bros.—Laurie & Prince—Lou & Kean Archer—Ben Bernie—Melodious Six.

TROY

(First Half)—Musical Hunters—Evans & Wilson—Columbia & Victor—Green & Burnett—Frances Kennedy—Amaranth Sisters. (Second Half)—Ecko & Kyao—Geo. P. Wilson—Bickford & Roberts—Flo & Ollie Walters—Franklyn Charles Co.—Pistol & Johnson—Wyatt's Lads & Lassies.

YONKERS

(First Half)—Geo. Edwards Co.—Joseph Rogan—Marie Hart Co.—Valda Co.—Miller & Anthony—Arabian Nightmare. (Second Half)—Pan American Four—Flirtation—Bessie Clifford.

B. F. KEITH VAUD. EX.

Week of Nov. 28, 1921

NEW YORK CITY

Harlem Opera House (First Half)—Anger & Packer—A Passerby—Ted Lorraine Co.—Arthur West—Conroy & Yates—Paul & M. Nolan. (Second Half)—Weber, Beck & Fraser—Gordon & Gates—Lillian Gonne—Cole & Gage.

AMSTERDAM

(First Half)—Camilla's Birds—Marie Cortes—Lew & Jean Archer—Dotson—Three Little Pals. (Second Half)—Visser Co.—A. O. Duncan—Sullivan & Meyers—Elm City Four—Godfrey Pierce Co.

ALLENTOWN

(First Half)—Turner & Grace—Marino & Verga—At the Party—Polly Moran—Rolland Travers Co. (Second Half)—Beaty & Clause—Wild & Hills—Norton & Melnotte—Rubeville.

BOSTON

Boston—Harris & Wills—Anoy Louis Barlow—Burke & Durkin—Schwartz Clifford—The Kirksmith Sisters.

Scolley Square—Paul Levan & Miller—Helen Moretti—Moonlove—Smith & Neiman—Anita Diaz Monks.

Washington Street—Wheeler & Wheeler—Rose Clare—Harry Hayden Co.—Fred Elliott—Trip to Hitland.

BROCKTON

(First Half)—Murphy & Lockmar—Chas. Keating Co.—Howard & Lewis—Sherlock Sisters Co. (Second Half)—Kane & Grant—Henry B. Tomer Co.—Cahill & Romaine—Samaranoff Sonia.

BANGOR

(First Half)—Bud Clayton—Warman & Mack—Rich & Cannon—Mullen & Francis—Jimmy Ed Co.—Arthur Whitelaw—Clair & Atwood. (Second Half)—Foxworth & Francis—King & Middleton—Wardells & La Costa—Lady Oga Towaga—Will Stanton & Co.—Will & Ward.

BINGHAMTON

(First Half)—Shelvey Boys—Ruth Hayward—Valentine Vox—Syncopation Six—Briere & King—Four Brown Girls—Fern, Bigelow & King. (Second Half)—Bill & Blondy—Norton & Wilson—Eleanor Pierce Co.—Nola St. Claire Co.—Around the Clock.

BROWNSVILLE

Crane, May & Crane—Jack McCowan—Sully, Rogers & Sully.

CAMBRIDGE

(First Half)—Sherman & Rose—Cahill Romaine—Carnival of Venice. (Second Half)—Payton & Ward—Janet of France—Howard & Lewis—Blackstone Co.

CLARKSBURG

(First Half)—De Londre—Hart & Helene—Fargo & White—Polly's Pearls. (Second Half)—Wolford & Bulgard—Earle & Sunshine—Fred Berens—Three Bundles.

CANTON

Reddington & Grant—Marie & Marlow—John P. Wade Co.—Bobby Folsom—Gilberts & North—Walter Manthey & Co.

CHESTER

(First Half)—Brent Hayes—Nancy Boyer Co.—Redmond & Walls—Three Falcons. (Second Half)—Tuck & Clara—Jane O'Rourke Co.—Fisher & Gilmore—Alma Nielson Co.

EASTON

(First Half)—Beaty & Claus—Wild & Hills—Norton & Melnotte—Jack Goldie—Rubeville. (Second Half)—Turner & Grace—Marino & Legga—At the Party—Polly Moran—Rolland Travers Co.

ELMIRA

(First Half)—Reckless & Arley—Dixie Hamilton—Miss Cupid—McKee & Claire Girls—Eleanor Pierce Co. (Second Half)—O'Connor & McCormick—Ruth Hayward—Briere & King—Four Brown Girls—Fern, Bigelow & King.

GREENSBURG

(First Half)—Kidd's Dogs—Norton & Noble—Jack McCowan—Sawing a Woman in Two. (Second Half)—Wright & Gayman—Oh You Butler—Joe Hurl—Bett's Seals.

GLOVERSVILLE

On the Aisle—Dorothy Doyle—Valentine Vox—Oliver & Narrat—Josephine Amoros Co.

FALL RIVER

(First Half)—Evans & Massart—Harry Sykes—Angel & Fuller—Six American Belfords. (Second Half)—Canaris & Cleo—Middleton & Spellmyer—Al H. Wilson—Sheldon, Thomas & Bage.

FITCHBURG

(First Half)—Paul & Pauline—Fields & Fink—Janet of France—Eddie Foyer—Juvenility. (Second Half)—Sherlock Sisters & Clinton—Charles Keating Co.—Marie Nordstrom—Sawing a Woman in Two.

(Continued on page 25)

Davis and Williams
WITH SHUFFLE ALONG CO.
FEATURING UNCLE TOM, OLD BLACK JOE AND TRAFFIC COP

Kelly and Johnson
NOW PLAYING
THE LOEW CIRCUIT
Direction AMOS PAGLIA

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THE CHILDREN'S "STAR"
GRIFF
RIALTO THEATRE, NEWARK, N. J.
Made about 3,000 unfortunate kiddies happy in Boston last week at the Children's Hospital, Home for Destitute Jewish Children, St. Vincent Orphanage, Salvation Army children Thanksgiving dinner, Italian Orphanage, etc.
WIRTH, BLUMENFELD & CO.
Directors

I think LEW BROWN one of the greatest comedy writers in the country today.—FANNY BRICE.

NEW SHUBERT HOUSE READY

The Forty-ninth Street Theatre, the Shubert's newest house now being built just west of the Ambassador Theatre on Forty-ninth street, will be opened in three weeks. The house will have a seating capacity of 750 and will be suitable for both musical and dramatic productions. Herbert J. Krapp is the architect and Edward Margolies, the builder. In a general way it is similar to the Booth Theatre. The opening attraction has not yet been decided upon.

A. DOUGLAS LEAVITT IN NEW ACT

A. Douglas Leavitt, author of "It's Up To You" and "Take It From Me" and who was featured with both shows, is taking a dip into vaudeville with his wife, Ruth Mary Lockwood, in a new act written by himself, and is breaking it in over the Proctor time.

Leavitt's brother Ray is assisting the team at the piano in the act.

They will show the act at one of the larger New York houses within the next week or two.

NEGRO CABARET OPENS

"Shuffle Inn," a new negro cabaret catering to white and colored people alike, opened last week at seventh avenue and 131st street. Jack Goldberg, producer of the all-colored revue "Put and Take," which played an engagement this season at the Town Hall on 43d street, is manager of the new cabaret. A sixteen-people revue and an eight-piece jazz band furnish the entertainment.

Hendricks and McCloud are breaking in a new double written by John P. Medbury, the vaudeville author.

GOLDBERG BOOKS TEN

Bert Goldberg, booking agent, has added five new theatres to his list, making ten houses that he is now booking. The houses added are: Palace, Milford, Conn.; Park, Manchester, Conn.; the Lyric, Butler, N. J., and a theatre in Brewster, N. Y., and one in Bedford Hills, N. Y. The houses are two and three day stands.

BERNICE MURRAY WRITE

Bernice Murray is requested to send her address to Mr. Chesterfield, N. V. A., where she will learn something to her advantage in reference to August Walters.

INGENUE PRIMA DONNA **ANITA STONE** JIMMY COOPER'S BEAUTY REVUE

LEW BROWN to write new act for FRANK GOULD

GRAYCE ROBERTSON THE GIRL WITH THE ACCORDION WITH LENA DALEY AND HER KANDY KIDS
PRIMA DONNA

Madelene Davis
BLUE SINGER—INGENUE WITH LENA DALEY AND HER KANDY KIDS

GEORGE HAMILTON
SINGING JUVENILE TING-A-LING

BETTY DELMONTE
INGENUE JIMMY COOPER'S BEAUTY REVUE

JOHNNY BAKER
Singing, Dancing and Acrobatic Juvenile with Kelly and Kahn's "Cabaret Girls"

LEW RICE "PASSING REVIEW"
DOING ECCENTRIC DANCING SPECIALTY SEE MY 1 STRING FIDDLE

Most Reputable Theatrical Rooming House in the Vicinity of the Star Theatre, Brooklyn
JACKIE EDISON YOUR PAL
At 57 Willoughby Street, opposite Stage Entrance. Write or phone Triangle 4381 for reservations. All improvements. Your comfort is my comfort.

MILDRED FRANKLIN
SOUBRETTE PELL ME L

MATTIE DE LECE
SHAPELY PRIMA DONNA NEVER HAPPIER WITH PUSS PUSS

GEO. BARTLETT
COMEDIAN WITH HARRY THOMPSON'S "A WHIRL OF GIRLS" CO.

CHAS. MARSHALL
NOT AN ACTOR—JUST A TYPE-COMEDIAN WITH HURLY BURLY Thanks to Joe Wilton

---

ANNA THORNTON
WITH JAMES E. COOPER'S BIG JAMBOREE Direction—IKE WEBER

ELEANOR MACK
PRIMA DONNA SWEET SWEETIE GIRLS

STOP IN HOBOKEN AT FRANKIE'S NEW THEATRICAL PLACE, ALL COMFORTS OF HOME. MODERATE RATES. 74 HUDSON ST., HOBOKEN, N. J.

JIMMY RAYMOND
Singing, Juvenile, Also Characters, Doing Specialty with Hurly Burly Thanks to Joe Wilton

---

RALPH SINGER
SINGING, WHISTLING, DANCING JUVENILE WITH JEAN BEDINI'S TWINKLE TOES
Direction—HARRY BESTRY

BESSIE PARDUE'S HIGH STEPPERS
With Jean Bedini's "Chuckles of 1921" Shubert Time and Jean Bedini's "Peek-a-Boo" Third Season.
Columbia Circuit

LEW BROWN writing special material for AL. HERMAN.

LYRIC THEATRE
211 MARKET ST., NEWARK, N. J.
ON MARKET STREET
Now playing burlesque attractions. BURLESQUE MANAGERS having open time please communicate directly with RICHARD G. TUNISON, Manager, 211 Market Street, Newark, N. J.

ANNOUNCEMENT

Thanks to the profession in general for the past.
WATCH for the opening soon of B. F. KAHN'S NEW HOUSE. Look for announcement later.
B. F. KAHN.

VIOLA SPAETH BOHLEN
TOE DANCING SOUBRETTE SECOND SEASON WITH PUSS PUSS

ARTHUR STERN
STRAIGHT MAN GROWN UP BABIES

Norman Hanley
COMEDIAN TOWN SCANDALS

ARTHUR PUTNAM
WITH ARTHUR PEARSON'S "BITS O' BROADWAY." EMMETT CALLAHAN, MANAGER

FRED HARPER
DOING COMEDY AND ACROBATIC DANCING WITH JIMMY COOPERS "BEAUTY REVUE"

NETTIE KNISE
INGENUE—WHISTLING GIRL SOCIAL FOLLIES—DIRECTION: IKE WEBER

HOWARD HARRISONS LIL
STRAIGHT MAN AND SOUBRETTE WITH SWEET SWEETIE GIRLS

BABE QUINN
Watch Charm Soubrette. Gus Hill's Bringing Up Father. No. 1 Company

---

GEORGE and GOLDIE HART
DOING FINE WITH WILLIAM S. CAMPBELL'S ROSE SYDELL'S LONDON BELLES

OLIVE DE COVENY
PRIMA DONNA AL. REEVES BEAUTY SHOW

MURRAY BERNARD
STRAIGHT MAN OF CLASS GREENWICH VILLAGE REVUE

NEW ACTS

WILLIAM A. WESTON & CO.

Theatre—*125th Street.*
Style—*Musical novelty.*
Time—*Twenty minutes.*
Setting—*Special.*

This is a real novelty in the way of musical acts, with the idea taken from the old-style musical turns that used to wring wailing notes from trees, flowers, fruit and such.

Using six people, four men and two women, the act opens as a sketch. The locale is the interior of a lawyer's office, and the principal, after whom the act is named, enters last, as a client of the attorney. His character, that of a temperamental German, is not an overly popular one. After considerable talk with the attorney, they begin playing various instruments disguised as office equipment, such as card racks, filing cases, clocks, inkwells and finally a typewriter. The sketch that comes before the musical end of the act is poorly written. It is not until the various people on the stage begin playing instruments that you discover why they are on and what it is all about.

From this point the act is speedy and put over in first class shape. There is a certain element of surprise that pulls it out of the rut, but not nearly enough to make the audience forget the poor part that has come before.

To make this a big-time act, considerable attention should be given to the sketch part; that is necessary, and if it is improved it will make a good number three or four act on a big-time bill.

E. H.

"CRISP SISTERS"

Theatre—*Jefferson.*
Style—*Singing and dancing.*
Time—*Twenty minutes.*
Setting—*Full stage.*

As the curtain rises, two young artists are seen engaged over their canvas, another gentleman is perusing a magazine, while a fourth is at the piano. The Crisp sisters enter and offer a simple waltz, accompanied by the pianist, while the two artists look on. Following this, the chorus of gentlemen render "Gypsy Bell." The Crisp sisters are again seen displaying their ability as one-step artists, a whirlwind dance. The three men, aided at the piano by the fourth, garbed in blue, offer the "Nightmare Blues." While the supporting cast of men sing "'Way Down South," the Crisp sisters render a difficult dance, wearing wooden shoes and clothed in the costume of native Hollanders.

Credit must be given the act for its selection of costumes for each number, which help to make it the success that it is destined to be. The Crisp girls dance excellently, are fine performers and the act is a good one.

J. F. H.

MARGA WALDRON & CO.

Theatre—*Colonial.*
Style—*Dancing.*
Time—*Eighteen minutes.*
Setting—*Special "Cyc" in "four."*

With a novelty setting consisting of a black sateen "cyc" with a circular stairway leading up the side of the drop at center stage to a door about ten feet up, this act gives all that may be desired in the way of dance interpretations, added with a personality and piano recitals that makes it stand out as one of the big "ones."

Assisted by George Halprin at the piano, Miss Waldron makes her first appearance from the door at the top of the stairs in a white ballet costume. A toe dance number is followed by a technically clever piano bit giving her time to make a change. She next appears in a Russian dance interpretation, followed by a costumed Romanian slave girl's "death dance." Between each dance her assistant at the piano plays a solo in a fashion that is highly appreciated by any class of audience. As a finish Miss Waldron appears in a "Jazz" costume and to a quick tempo finishes the dance on her toes.

This little lady's nimbleness of foot and a personality just slightly bewitchingly foreign added with the young man's ability at handling a piano makes it a first-class number three or four act on any first-class bill. Only a little more work is needed to whip it into better presentation shape.

E. H.

CLIFFORD JORDAN

Theatre—*125th St.*
Style—*Juggling.*
Time—*Ten Minutes.*
Setting—*Special.*

In a room decorated with rifles, swords, bayonets and other like instruments, Clifford Jordan entertains with juggling and spinning stunts, done in apparent simple manner, but which evidently required much practice to perfect. His efforts at juggling with the rifles are very neatly done. Among his feats Jordan spins a rope of five feet length with a tumbler of water on each end. For his closing number, he places a huge wheel, corresponding to those on a fire department wagon, on his head, and while spinning it juggles a number of balls.

The performer has no talking in his act, lack of which appears to make it drag a bit. He would fit in the opening spot on any two-a-day house.

J. F. H.

Cecil Ely, formerly with George Jessel and his "Troubles of 1920," will soon be seen in a new single act.

GORDON AND GATES

Theatre—*125th St.*
Style—*Comedy skit.*
Time—*12 minutes.*
Setting—*In "one."*

This act, practically the same as it is done to-day, went under the name of Morgan and Gates, and had a run of about ten years on and off. The Morgan of the former act, a man, has been replaced by Miss Gordon.

An improvised salon entrance is seen projecting onto the stage from behind the entrance, and a voice is heard to say, "Who's there?" which is answered by "Gordon and Gates." They are told to enter, and offer an introductory song. Gates leaves the stage and Miss Gordon attempts to sing, but she is rudely interrupted by her partner's entrance, who performs a series of clown stunts. Miss Gordon again attempts to sing, after getting rid of Gates, but he makes his entrances and exits on four different occasions, interrupting her each time. On each appearance Gates is seen in a comical looking head-dress, which appears amusing. They pass on to a farcical dramatic scene, which is very well received. Their closing number is a well executed clown dance.

Gates, who has been in the show game a number of years, is a good comedian and is ably assisted in his efforts by Miss Gordon. An act of that kind is more suited for a man and woman and shows improvement over the old act.

J. F. H.

BELL AND CARON

Theatre—*Harlem Opera House.*
Style—*Acrobatic and talk.*
Time—*Twelve minutes.*
Setting—*House.*

This is a man and woman act, that opens in a street one, with a song and a lot of clever talk and gags. The man in the guise of a "wise cracker" handles himself in an agreeable fashion while the woman with a fairly pleasing personality does all in the way of "feeding" him that can be expected.

The last half of the act fools one. It starts off as a straight talking and singing act and finishes up by going into "full" for a routine of acrobatics and balancing. In this, the man is far the better of the two, although the woman jumps on and off with a little bit all through the turn. As a finish man does a few flying falls that puts over the big hand finish. As the act stands now it is a fairly good novelty opener for a better class bill and a number two or three on a cheaper one.

E. H.

Wana, the dancer, will soon be seen on the Keith time in a new act. She will be assisted by the Famous Players Orchestra.

LA BARR AND BEAUX

Theatre—*125th Street.*
Style—*Novelty singing offering.*
Time—*Fifteen minutes.*
Setting—*Special.*

In the opening of the act, Miss La Barr was shown answering the telephone, and, from her conversation, was talking to a man. She invited him to come up and bring his friends. This was used to introduce the quintette of men. After the formal greetings, Miss La Barr gave a nice rendition of the song "Cherie," followed by the quintette.

Following, came a talk of the old times, and from the conversation, it was suggested they play school, with La Barr as the teacher. The boys take the parts respectively, of the "hard guy," a "nance," the class "idiot," the "Jewish comedian," and an overgrown "kid." All of the characters were clever, and well portrayed.

The "nance" and the "Jewish comedian" got some laughs on their respective and collective fights, most of which were one-sided affairs, favoring the "Jewish" boy.

Following the "school" session, the "Jew" did a corking baritone solo, which received a warm greeting. Nor was the dance by the "nance," unnoticed. Although imitations of Frisco, the dancer, are out of style, the chap showed his own individuality, and put his material across for a big round of applause.

A tenor solo got away big, and the man showed himself to have a pleasing voice, in the song "I wonder." He should remember, however, that the word "dear" is not pronounced "de-ah." It would seem that the high note was a little too high for the voice, which broke, but he covered his mistake, and received a good hand.

The neatest part of the program was Miss La Barr, when she appeared in an old-fashioned gown, with the hoop skirt and bodice. She made an extremely attractive appearance. Her voice, while singing the song "An Old-Fashioned Garden," was excellent, and, at the conclusion, the boys made a half circle formation, and harmonized on the chorus.

At the beginning of the act, Miss La Barr appeared ill-at-ease, but, at the conclusion, she had regained her confidence, and put the act over to a big hand, which was deserved.

The boys, dressed in Tuxedo suits, made a neat appearance, and aided Miss La Barr very much. They had, with the exception of the tenor, the necessary stage presence, but he put across his talk and jokes in a much too loud voice that was not impressive, but rather detracted from the scene, which represented a group of gentlemen in a young lady's home.

The act is of distinctly big-time material, and should fare well on most any program.

D. S. B.

Sam Hyams and Ralph Ash have a new act written by John Hyman.

LEW BROWN'S business management, RALPH BROWN (his brother). 145 West 45th St., N. Y., c/o Broadway Music Corp.

THREE WEEKS AT THE WINTER GARDEN

The Hanneford Family

and

Poodles

STARS OF BURLESQUE

Featured Lead DOLLY SWEET and RUSSELL K. HILL Characters

New York Clipper, Nov. 23, said:

Miss Sweet, more beautiful than ever, heads the female part of the cast. Her figure is dainty and pretty. She is attractive in face and form. Miss Sweet bubbles over with personality and her costumes are stunning. She shows up to a great advantage this season, having one of the best parts she has had in recent years and she holds it down in fine shape. Her work in the different scenes is worth while and the manner in which she rendered her numbers pleases.

Russell K. Hill does a number of characters during the show which he handles most satisfactorily. Hill has a better part than in the past and it gives him an opportunity to show what he can do.

WITH "BOWERY BURLESQUERS"
CASINO, BROOKLYN, THIS WEEK

CIRTNECCE NAIDEMOC **ERNIE MACK** WITH FRANK FINNEY REVUE — DIRECTION ROEHM & RICHARDS

Eccentric Dutch Comedian **BILLY TANNER** Chas. Franklyn's Ting-a-Ling

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BUBBLING WITH PERSONALITY | THE SENSATION OF BURLESQUE. SHE SINGS, DANCES, DOES ACROBATIC STUNTS. A THOUSAND PER CENT PERFECT **ESTELLE (ARAB) NACK** | 1921 :: 1922 PUSS PUSS

ORIGINAL MUSICAL BABIES THE MORETTE SISTERS ANNETTE, SOUBRETTE LILLIAN, INGENUE | BILLY WATSON'S BIG SHOW

PRIMA DONNA AND DOING NICELY THANK YOU **RUTH OSBORNE** WITH JIMMY COOPER'S BEAUTY REVUE

SINGING BLUES **MARCIA COMPTON** WITH FRANK FINNEY'S REVUE

SOUBRETTE JIMMY COOPER'S BEAUTY REVUE **BETTY BURROUGHS** MY FIRST SEASON AND MAKING GOOD

BOBETTA HALL INGENUE PASSING REVUE FIRST TIME IN BURLESQUE

HARRY STROUSE'S PELL MELL SEASONS 1921-22-23-24 **CHAS. COUNTRY** THANKS TO SAMMY SPEARS AND RAE ROTH

HEBREW COMEDIAN **HARRY EVANSON** WITH JOE AND FRANK LEVITT'S "SOME SHOW" SEASON 1921-1922

JEAN BEDINI'S INGENUE **"PIERRETTE"** "PEEK-A-BOO" SEASON 1921-22

WITH L. H. HERK'S "JINGLE JINGLE" **BILLY PURCELLA and EVYLEEN RAMSAY** Direction IKE WEBER

Principal Comedian | CHAS. **GOLDIE and GOULD** HELEN | Soubrette
WITH JOE WILTON'S HURLY BURLY

DANCING SOUBRETTE **BABE MULLEN** JEAN BEDINI'S PEEK-A-BOO

It's the Thought | Patsy with "Chick Chick" **WILLIE MACK**

Don't fret about tomorrow, and
Thus despoil today,
For if you borrow trouble, you
Will surely have to pay.

BUMMING WITH BILLY VAIL'S SWEET SWEETIE GIRLS **BOBBY WILSON EMMA** DANCING INGENUE SOUBRETTE

LEW BROWN now writing for FRANK HURST, JACK RYAN and MARTHA PRYOR.

DANCING AND SINGING INGENUE **FLORENCE DE VERE** ABE REYNOLDS REVUE

HAVERHILL
(First Half)—Gertrude Morgan—Ted & F. Burns—Eva Fay—Nestor & Haynes—Samaranoff Sonia. (Second Half)—Hunniford—The Faden Trio—Mrs. Eva Fay—Fields & Fink—The Faynes.

HALIFAX
Ollie & West—Jerome & Moran—Wood & Lanson—Musical McLarens.

HAZELTON
(First Half)—Three Danoise Girls—Beban & Mack—Lady Tsen Mei. (Second Half)—Hayataka Bros.—Amada Hilbert—Loney Haskell.

HARRISBURG
(First Half)—Devoe & Statzer—Marie & A. Clark—Mason & Shaw—Sully & Kenney—Making Movies. (Second Half)—Tenny & Allen—Arthur & Morton Havel—Pierce & Goff—Making Movies.

HOLYOKE
(First Half)—Bob & Tip—Fred & M. Dale—Harry Breen—Melodious Six. (Second Half)—Hamilton & Barnes—Juvenility.

ITHACA
Reckless & Arley—Dixie Hamilton—Miss Cupid—McKee & Claire Girls—Syncopation Six.

JOHNSTOWN-PITTSBURGH
Hartley & Jee—Harvey & Francis—Jarrow—Gertrude De Milt—Soul Mate.

JERSEY CITY
(First Half)—Rucker & Winnifred—Will Morris—Marshall & Williams—King & Wise—Paul Hill Co. (Second Half)—J. C. Mack Co.—Ioleen—Four Pearls.

JAMESTOWN
(First Half)—Frazer & Bunce—Creole Cocktail. (Second Half)—Leighton & Du Ball—Lorimer & Kaye—Strand Trio.

LAWRENCE
(First Half)—Stuart & Harris—Will J. Ward—Wardell & La Costa—Winlock & Vandyke—U. S. Jazz Band. (Second Half)—Paul & Pauline—Lyle & Virginia—Murphy & White—Princeton & Watson—Bert Howard Co.

LEWISTON
(First Half)—Foxworth & Francis—Lady Oga Tawaga—Will Stanton Co.—King Middleton—The Faynes. (Second Half)—Harry Layden—Jimmy Fox Co.—Hallan & Cantor—Tyrell & Mack.

LYNN
(First Half)—Tyrell & Mack—Langford & Fredericks—Marie Nordstrom—Blackstone Co. (Second Half)—Ted & F. Burns—Eddie Foyer—U. S. Jazz Band.

LANCASTER
(First Half)—Harry De Koe—Jean & Elsie—Ray Hughes & Co.—Jack Roof Co. (Second Half)—Perrin—King & Wyse—Anthony & Arnold—Jack Roof Co.

MANCHESTER
(First Half)—Hunniford—Kane Sisters—Fadne Trio—Princeton & Watson—Sawing a Woman in Two. (Second Half)—Joe D'Lier—Winlock & Vandyke—Langford & Frederick—Nestor & Hayes—Clair & Wood.

MIDDLETOWN
Chickadee—Fern & Mortimer Dale—Wise & Wiser.

NEWPORT
(First Half)—Canaris & Cleo—Al H. Wilson—Murphy & White—Sheldon, Thomas & Babe. (Second Half)—Stewart & Harris—Harry Sykes—Angell & Fuller—Six American Belfords.

NEW BEDFORD
McCartone & Marrone—Geo. Ray Perry—Homer Miles Co.—Powers & Wallace—Emma Carus—Kenny & Nobody—Menetti & Sidelli.

NEW LONDON
(First Half)—Rose & Dell—Klass & Brilliant—Kaufman & Lillian—Cinderella Revue. (Second Half)—Joe Allen—Frank Maynor Co.—Mardo & Romo.

NORTH ADAMS
(First Half)—Ziska—Jim & G. Guilfoyle—Jeanne & Germaine—LeClair & Sampson. (Second Half)—Shapiro & Jordon.

NORWICH
(First Half)—Frank Mansfield—Lyle & Virginia—Goldie & Irwin—Bowen & Baldwin. (Second Half)—Marie Sparrow—Minor & Evans—Zigaler Kids.

OSSINING
Martin & Boye—Inman & Lyons—Revue Varieties—Arthur Lyons Co.—Percival Girls.

OLEAN
(First Half)—Leighton & Dubail—Strand Trio—Lorimer & Kaye. (Second Half)—Shelvey Bros.—Frazer & Bunce—Creole Cocktail.

PHILADELPHIA, PA.
Keystone—Perez & Marguerite—Story & Clark—Malia Bart Co.—Lew Cooper—Stars & Records.
Wm. Penn (First Half)—Tuck & Clare—Jane O'Rourke Co.—Fisher & Gilmore—Alma Nielson Co.—Black & White. (Second Half)—Brent Hayes—Geo. B. Alexander Co.—Redmond & Wells—Gray & Old Rose.
Girard (First Half)—Geo. B. Alexander Co.—Greenelle & Drayton. (Second Half)—Princeton Five—Nancy Boyer Co.—Jack Goldie.

PITTSBURGH-JOHNSTOWN
Selbini & Grovini—Phillips & Travers—Ed. Hill—Anderson, Young & Players—Violet & Co.

PATERSON
(First Half)—Pan American Four—Clown Seal—Resista—Baskete & Ellis. (Second Half)—Max York's Dogs—Platt & Dorsey Sisters—Dalton & Craft—Lord & Fuller—Coffman & Carroll.

PASSAIC
Three Mortells—Vernon—Fads & Fancies—Wm. & H. Rogers—Werner Amoros Trio.

VAUDEVILLE BILLS

(Continued from page 21)

PITTSFIELD
(First Half)—Ziska—Goodwill & Burham—McCoy & Walton — Jeannie Germaine — Clair & Sampson. (Second Half)—Bob Tip—Shapiro & Jordon.

PITTSBURGH
Pope & Uno—Marlow & Thurston—Mr. & Mrs. Sidney Payne—Inman & Lyons—Bud Snyder Co.—Myrtle Boland—Jerome & Albright—Three Crompton Girls.

PORTCHESTER
Palace—Neab & Johnson—Julia Ring Co.—Chas. Burke Co.—Mystic Clayton.

QUEBEC
Frozini—Balliott Trio—Lane & Whalen—Reno.

READING
(First Half)—Francis Bell Boys—Arthur & M. Havel—Graves & Demonde—Brennan & Rule—Love Shop. (Second Half)—Bud & J. Gray—Pagana—Telephone Tangle—Cunningham & Bennett—Little Jim.

SYRACUSE
(First Half)—Visser Co.—Dolly Dumplin—Sullivan & Meyers—Laurie & Prince—Ben Bernie—Josephine Amoros Co. (Second Half)—Marjie Coates—Evans & Wilson—Wm. Weston Co.—Barrett & Cuneen.

ST. JOHN
Bud Lorraine—Warren & Mack—Mullen & Francis—Arthur Whitelaw—Rich & Cannon.

SHENANDOAH
(First Half)—Hayataka Japs.—Amanda Gilbert—Loney Haskell. (Second Half)—Three Danoise Girls—Beban & Mack—Lady Tsen Mei.

STAMFORD
(First Half)—Wise & Wiser—Lavigner & Lloyd—Bardo & Rome—Mimic World. (Second Half)—Roma Duo—Stevens & Brunnelle—Bowen & Baldwin—Kennedy & Berle.

SO. NORWALK
(Second Half)—Klas & Brilliant—Kaufman & Lillian—Phil. Adams Co.—Donovan & Lee—McRae & Clegg.

SHAMOKIN
(First Half)—O'Connor & McCormick—Norton & Wilson—Nola St. Claire Co.—Black & O'Donnell. (Second Half)—Around the Clock—DeVoe & Statzer—Jay Regan.

STEUBENVILLE
(First Half)—Wright & Gayman—Oh, You Butler—Joe Hurl—Sully, Rogers & Sully. (Second Half)—Norton & Noble—Peel & Corvin—Sawing a Woman.

TORONTO
Rappi — Ackland & May — Berlo — Sutherland Saxo.—Snell & Vernon.

UTICA
(First Half)—Jean & White—Willie Smith—Tracey & McBride—Barrett & Cuneen—Wm. A. Weston Co. (Second Half)—Bessie Rempel Co.—Myrtle Greb—Two Little Pals.

WHEELING
(First Half)—Nevins & Guhl—Earle & Sunshine—Crane, May & Crane—Fred Berrens—Three Kundles. (Second Half)—DeLondre—Hart & Helene—Polly's Pearls—Fargo & White.

WASHINGTON, PA.
Kidd's Dogs—Nevins & Guhl—Frances Roeder Co.

YORK
(First Half)—Bud & J. Grey—Pagana—Telephone Tangle—Cunningham & Bennet—Little Jim. (Second Half)—Francis Bell Boys—Graves & DeMonde—Brennan & Rule—Love Shop.

POLI CIRCUIT

Week of Nov. 28, 1921

BRIDGEPORT
Poli's (First Half)—Van Horn & Inez—Primrose Semon Co.—Espe & Dutton—Tom. Kelly—Cansino Bros. (Second Half)—Pollard Sisters—Leo Haley—Maurice Samuels Co.—Waite, Hoyt & Co.—Bobby O'Neil & Queens.
Plaza (First Half)—Girard's Monks—Alf. Grant—Gray & Byron. (Second Half)—Joe Armstrong—Anna & L. Roth—Primrose Trio—Else & Paulson.

HARTFORD
Capitol (First Half) — Four Readings — Edna May Foster Co.—Hicky Follie—Jones & Jones—Dance Voyage. (Second Half) — Revusical — Hickey & Hart—Patton & Marks—Walmsley & Keating—Cansino Bros.' Co.
Palace (First Half)—Else & Paulson—Anna & Lillian Roth—Maurice Samuels Co.—Waite, Hoyt & T. Gordon—Marimba Band. (Second Half)—Nake Japs — Charles Martin — Henry's Melody Sext.—Stan Stanley & Co.—Earth to Moon.

NEW HAVEN
Palace—Larimer & Hudson—Joe Armstrong—Leo Donnelly Co.—Walmsley & Keating. (Second Half)—Van Horn & Inez—Primrose Semon Co.—Gray & Byron—Tom. Kelly—Rhoda Royal Elephants.
Bijou—Tab.

SCRANTON
Poli's (First Half)—Potter & Hartwell—Reed & Tucker—Oversea's Revue—Frederick Roland—Koken & Galletti. (Second Half)—Sherwin Kelly—Young & Hamilton—Frank McIntyre Co.—Melofuns—Tango Shoes.

SPRINGFIELD
Palace (First Half)—Joe Allen—Fay & Butler—John Elliott Girls—Rudel & Dunegan—Rhoda Royal Elephants. (Second Half)—Laypo & Benjamin—Arthur & L. Bell—Espe & Dutton—Kelso & Lee—Dance Voyage.

WILKES-BARRE
Poli's (First Half)—Sherwin & Kelly—Young & Hamilton—Frank McIntyre Co.—Melofuns—Tango Shoes. (Second Half)—Potter & Hartwell—Reed & Tucker—Oversea's Revue—Frederick Roland—Koken & Galletti.

WORCESTER
Poli's (First Half)—Peters & LeBuff—Leo Haley—Henry Melody Sext.—Hamilton & Barnes—Bobby O'Neil Co. (Second Half)—Girard's Monkeys—Gertrude Morgan—John Elliott—Jones & Jones—Brownee's Follies.
Plaza (First Half)—Laypo & Benjamin—Chas. Martin—Arthur & Leah Bell. (Second Half)—Alf. Grant—Leo Donnelly Co.—Fay & Butler—Four Readings.

WATERBURY
Poli's (First Half)—Pollard Sisters—Hickey & Hart—Primrose Trio—Nakae Japs. (Second Half)—Larimer & Hudson—Australian Stan Stanley—Rudel & Dunigan—Edna May Foster.

MARCUS LOEW CIRCUIT

Week of Dec. 5, 1921

NEW YORK CITY
State (First Half)—White Bros.—Ulis & Clark—Marie Russell & Co.—Betty, Wake Up—Cameron & Meeker—Virginia Belles. (Second Half)—Turner Bros.—Eugene Emmett—Morey, Senna & Dean—Let's Go.—Egor's Ballet Russe.
American (First Half)—Chilcott—O'Neill Sisters—Frank Sheppard & Co.—Robinson & Pierce—Five Musical Queens—Johnson & Crane—Cupid's Close-Up—Ralph Whitehead—Arosmiths. (Second Half)—Villani Bros.—Marie Russell & Co.—Heim & Lockwood Sisters—Coslor & Beasley Twins—Harry Franklin—Jas. Grady & Co.—Cameron & Meeker—The Rockos.
National (First Half)—Hurley & Hurley—Jack Reddy—Gordon & Healy—Wahl & Francis—Skelly & Heit Revue. (Second Half)—Gordon & Kenny—Casson Bros.—Chisholm & Breen—Brady & Mahoney—St. Clair Twins & Co.
Orpheum (First Half)—Four Danubes—Rose & Lea Bell—Brady & Mahoney—Betty Bond—Harvey De Vora Trio. (Second Half)—Brosius & Brown—Armstrong & Tyson—Little Lord Robert—Johnson Bros. & Johnson—Virginia Belles.
Greeley Square (First Half)—Hal Stryker—Moore & Field—Chisholm & Breen—Manuel Romaine & Co.—Tollman Revue. (Second Half)—Rose & Bell—Fairman & Patrick—Jimmy Rosen & Co.—Dobbs, Clark & Dare—Skelly & Heit Revue.
Delancey Street (First Half)—The Rockos—Clive Bayes—Brown & Elaine—Jackson Taylor Trio—De Vine & Williams—Lockhart & Laddie. (Second Half)—Hal Stryker—O'Neil Sisters—Jack Reddy—Gordon & Healy—Moore & Fields—Tollman Revue.
Boulevard (First Half)—Mankin—Melroy Sisters—Arthur & Lydia Wilson—Straight—Sally Fields—Coslor & Beasley Twins. (Second Half)—White Bros.—Belle & Wood—McIntyre & Halcomb—Betty, Wake Up—Betty Bond.
Avenue B (First Half)—La Veaux—Johnson Bros. & Johnson—Ashley, Dorne & Co.—Carlo's Circus. (Second Half)—The Larconians—Ubert Carlton—Howard Martell & Co.—Ash & Hyams—Dancers De Luxe.
Lincoln Square (First Half)—Stanley Bros.—McIntyre & Halcomb—Long, Cotton & Co.—L. Wolfe Gilbert & Co.—St. Clair Twins & Co. (Second Half)—Four Bellhops—Arthur & Lydia Wilson—Pardo & Archer—Wahl & Francis—Jackson Taylor Trio
Victoria (First Half)—Busse's Dogs—Margaret Merle—Jimmy Rosen & Co.—Ash & Hyams—Dobbs, Clark & Dare. (Second Half)—Mankin—Eulis & Clark—Long, Cotton & Co.—Sally Fields—Oddities of 1921.

BROOKLYN
Fulton (First Half)—Casson Bros.—Armtsrong & Tyson—Pardo & Archer—Fairman & Patrick—Four Bellhops. (Second Half)—Four Danubes—Margaret Merle—Wm. Morris & Co.—Fero & Coulter—Quinette Hughes & Co.
Warwick (First Half)—Elsing Kelgarde—The Love Garden—Murray Voelk—Zeno, Marlin & Carl. (Second Half)—Raymond & Light—Tower & Darrell—Wilson & Larson.
Palace (First Half)—Raymond & Light—Turner & Joselyn—Morey, Senna & Dean—Wilson & Larson. (Second Half)—La Vaux—Cantor's Minstrels—Ashley, Dorne & Co.—Carlo's Circus.
Metropolitan (First Half)—Egor's Ballet Russe—The McNaughtons—Little Lord Robert & Co.—Heim & Lockwood Sisters. (Second Half)—Busse's Dogs—Manuel Romaine & Co.—Five Musical Queens—Ralph Whitehead.
Gates (First Half)—Brosius & Brown—Ubert Carleton—Bernice La Bar & Beaux—Tower & Darrell—Colini's Dancers. (Second Half)—Jewel's Mannikins—Brown & Elaine—Cupid's Close-Up—L. Wolfe Gilbert & Co.—C. Wesley Johnson & Co.

HOLYOKE
(First Half)—Asaki & Taki—Manning & Hall—Martha Russell & Co.—Mumford & Stanley—Tom. McKay's Revue. (Second Half)—Weiss Troupe—Reeder & Armstrong—Burke & Burke—Hart, Wagner & Eltis—Getting It Over.

HOBOKEN
(First Half)—The Larconians—Lou & Grace Ayres—Let's Go—Wm. Dick—Dancers De Luxe.
(Second Half)—Amie Nelson—De Vine & Williams—Mystifying—The McNaughtons—Holiday in Dixieland.

BUFFALO
Work & Mack—Rita Shirley—Walter Fenner & Co.—Jennings & Mosier—Melody Festival.

BALTIMORE
Jack Martin Trio—Martin & Courtney—Pearl Abbott & Co.—Arthur Deagon—Wheeler Trio.

BOSTON
(First Half)—Fred's Pigs—Melville & Stetson—Mack & Dean—Homer, Miles & Co.—Reiff Bros.—Brava, Michielina & Co. (Second Half)—Lynch & Zeller—Irene Trevette—Poor Old Jim—Small & Sheppard—Saxi, Holsworth & Co.

WASHINGTON
Geo. & Lily Garden—Mae Marvin—Marriage vs. Divorce—American Comedy Four—King Bros.

TORONTO
Royal Trio—Zolar & Knox—Billy Swede, Hall & Co.—Lehr & Bell—Fortune Queen.

PROVIDENCE
(First Half)—Lynch & Zeller—Irene Trevette—Poor Old Jim—Small & Sheppard—Saxi Holsworth & Co. (Second Half)—Fred's Pigs—Melville & Stetson—Mack & Dean—Homer Miles & Co.—Reiff Bros.—Brava, Michielina & Co.

MONTREAL
Hip Raymond—Mahoney & Cecil—Geo. Randall & Co.—Worth Wayten Four—Dance Follies.

SPRINGFIELD
(First Half)—Weiss Troupe—Reeder & Armstrong—Burke & Burke—Hart, Wagner & Eltis—Getting It Over. (Second Half)—Asaki & Taki—Manning & Hall—Martha Russell & Co.—Mumford & Stanley—Tom. McKay's Revue.

OTTAWA
Catland—Chas. Gibbs—Connors & Boyne—Morris & Shaw—Doraldina.

HAMILTON
Haas Bros.—Donald & Donalda—Lyle & Emerson—Lone Star Four—Hazel Green & Beaux Brummels.

LONDON
(First Half)—Flying Howards—Wilson & Wilson—Hong Kong Mysteries. (Second Half)—Harry La Toy—Fox & Britt—Mixtures.

WINDSOR
(First Half)—Harry La Toy—Fox & Britt—Mixtures. (Second Half)—Flying Howards—Wilson & Wilson—Hong Kong Mysteries.

PANTAGES CIRCUIT

Week of Nov. 28, 1921

MINNEAPOLIS
Pantages—Swan & Swan—El Cota—King & Irwin—Larry, Reilly & Co.—Dunbar & Turner.

WINNIPEG
Pantages—Tybelle Sisters—Hall & Francis—Harry Lamour & Co.—Chick Supreme—Noodles Fagin—Seven Tumbling Demons.

GREAT FALLS AND HELENA
Pantages—Smith's Animals—Craig & Cato—Pantheon Singers—Benzer & Baird—Lunatic Bakers—Sampsel & Leonhardt.

BUTTE, ANACONDA, AND MISSOULA
Pantages—Klass, Manning & Klass—Hayden, Goodwin & Roe—Dancing Humphreys—Al Fields—Dr. Pauling.

SPOKANE
Pantages—Pederick & Devere—Zelda & Santley—Johnson Fox & Gibson—Glasgow Maids—Fred & Tommy Hayden—Ishakawa Bros.

SEATTLE
Pantages — Latoy's Models — Violet Carlson — Melodies & Steps—The Night Boat—Foster & Ray—Six Tip Tops.

VANCOUVER
Pantages—Daley & Berlew—Will. & Gladys Ahearn—Heep—Harry Van Tassen—Act Different.

TACOMA
Pantages—Conchas, Jr.—Chuch Reisner—Johnny Small & Co.—Terminal Four—Jack Dempsey—Legonna & Band.

(Continued on page 29)

LEW BROWN has written wonderful material for me.—BILLY GLASON.

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ANITA STONE IN REVUE

Anita Stone, an ingenue prima donna, who recently closed with the "Chick Chick" company, opened with Jimmy Cooper's "Beauty Revue" in Philadelphia several weeks ago. Miss Stone took Miss Flint's place.

WILLIAMSON RECUPERATING

Frank "Bud" Williamson has been discharged from the hospital, and after a few days' rest at his home at 268 West 39th street, will open for James E. Cooper and Billy K. Wells in vaudeville in "Red Garry." The act will be known as Frank "Bud" Williamson and company in "Red Garry." There will be five people in the act.

MORE CAST CHANGES

CHICAGO, Ill., Nov. 25.—Sim Williams has made several more changes in his "Girls From Joyland." Leo Stevens closes with the show and Eddie Noel joins, taking Stevens' place. Irwin Sigel replaces Billy Gilbert who recently closed with the show.

BURLESQUE NOT FOR PARK

There is no truth to the report that the Park Theatre in New York is to be taken over by the American Circuit as published recently.

GOLDEN OPENS CAFE

Lew Golden, former burlesque comedian, is now a restaurant owner in Baltimore. He operates the Golden Cafe on Calhoune street, that city.

JIMMY RAYMOND CLOSING

Jimmy Raymond, juvenile of Joe Wilton's "Hurly Burly," will close with that show at the Bijou, Philadelphia, this Saturday night.

SEIGERMAN WITH REEVES

Moe Seigerman has taken up the advance work of the Al Reeves Show again. He started last week in Boston. Seigerman is one of the best advance men in burlesque according to reports coming into New York.

BABE QUINN WITH HILL SHOW

Babe Quinn is playing the Canadian Time with Gus Hills' "Bringing Up Father" number one company. She is the soubrette with the show.

PEDDRICK JOINS "REVUE"

Lloyd Peddrick will open this week, as character man, with the Abe Reynold's "Revue" at the Empire, Brooklyn. He takes John MacKinnon's place, who was taken ill.

COOPER GIVES A DINNER

NEWARK, N. J., Nov. 28.—Jimmy Cooper gave all the members of his company and the executive staff of his show a Thanksgiving dinner at one of the local restaurants, between the matinee and the night show Thursday.

VAIL SHOW AT NEW LONDON

Billy Vail's "Sweet Sweetie Girls" will play New London, Conn., on Monday and Tuesday of the three day lay-off between Boston and Fall River Christmas week.

COOPER WITH SINGER SHOW

Al Cooper will open with the Jack Singer Show in St. Louis next week. He replaces Ed Davis.

MAYER WITH "KANDY KIDS"

Arthur Mayer closed in Philadelphia with the "Whirl of Girls" Company recently and has joined the "Lena Daley and her Kandy Kids."

MORRIS WRITES NEW ACT

Sam Morris is writing a new act for Henry Frey called "Prof. of Ancient History."

HARRIGAN AND GROODY SPLIT

William Harrigan, son of Ned Harrigan, and Louise Groody, his wife, and star of "Good Morning Dearie" are going to separate. This is Harrigan's second wilted romance, having been divorced from Dorothy Langdon.

In statements made to the press there is a mutual understanding that both to each other are "nice people" but in her declaration Miss Groody states that "Bill is too attractive for the women to resist." They were married in Newark directly following Harrigan's return from the war where he served as a Captain.

GRANGE THEATRE SOLD

The Grange Theatre, a moving picture theatre located at No. 7-15 Hamilton Place, near the corner of Broadway and 136th street, New York City, has been purchased by Drs. Chas. J. Stein and J. Foss from the Milo Realty Co.

The theatre is located in the rear of the Hebrew Orphanage and was held at $225,000. The seating capacity is 600.

ANNA ARMSTRONG CLOSES

Anna Armstrong closed with the "Ting a Ling" at the Empire Sunday night.

Brian M. Jessett and his "Musical Merrymakers" are rehearsing a new act written for them by Harry Coleman, and are to open shortly in vaudeville. They have but recently terminated a successful season in Canada.

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BURLESQUE ROUTES

COLUMBIA CIRCUIT

Al Reeves Beauty Show—Casino, Boston, 28-Dec. 3; Grand, Hartford, Ct., 5-10.
Abe Reynolds Revue—Empire, Newark, 28-Dec. 3; Casino, Philadelphia, 5-10.
A Whirl of Gayety—Gayety, Boston, 28-Dec. 3; Columbia, New York, 5-10.
Billy Watson Show—Gayety, Pittsburgh, 28-Dec. 3; open, 5-10; Star, Cleveland, 12-17.
Big Jamboree—Empire, Toledo, 28-Dec. 3; Lyric, Dayton, 12-17.
Bits of Broadway—Lyric, Dayton, 28-Dec. 3; Olympic, Cincinnati, 5-10.
Bon Ton Girls—Bridgeport, 29-30; Worcester, Mass., Dec. 1-3; Empire, Providence, 5-10.
Big Wonder Show—Hyperion, New Haven, 28-Dec. 3; Hurtig & Seamon's, New York, 5-10.
Bowery Burlesquers—Casino, Brooklyn, 28-Dec. 3; Empire, Newark, 5-10.
Cuddle Up—Gayety, St. Louis, 28-Dec. 3; Star and Garter, Chicago, 5-10.
Dave Marion Show—Gayety, Detroit, 28-Dec. 3; Gayety, Toronto, Ont., 5-10.
Frank Finney Revue—Lyceum, Columbus, 28-Dec. 3; Star, Cleveland, 5-10.
Flashlights of 1922—Berchell, Des Moines, Iowa, 27-28; Gayety, Omaha, Neb., Dec. 5-10.
Follies of the Day—Gayety, Omaha, Neb., 28-Dec. 3; Gayety, Kansas City, 5-10.
Folly Town—Gayety, Rochester, 28-Dec. 3; Bastable, Syracuse, 5-7; Colonial, Utica, 8-10.
Greenwich Village Revue—open, 28-Dec. 3; Palace, Baltimore, 5-10.
Garden of Frolics—Empire, Albany, 28-Dec. 3; Casino, Boston, 5-10.
Girls de Looks—Columbia, New York, 28-Dec. 3; Empire, Brooklyn, 5-10.
Golden Crooks—Gayety, Washington, 28-Dec. 3; Gayety, Pittsburgh, 5-10.
Harvest Time—Star, Cleveland, 28-Dec. 3; Empire, Toledo, 5-10.
Hello 1922—Orpheum, Paterson, 28-Dec. 3; Majestic, Jersey City, 5-10.
Jingle-Jingle—Miner's Bronx, New York, 28-Dec. 3; Casino, Brooklyn, 5-10.
Jack Singer's Big Show—open 28-Dec. 3; Gayety, St. Louis, 5-10.
Knick Knacks—Gayety, Toronto, Ont., 28-Dec. 3; Gayety, Montreal, Can., 5-10.
Keep Smiling—Hurtig & Seamon's, New York, 28-Dec. 3; Orpheum, Paterson, 5-10.
Lew Kelly Show—Columbia, Chicago, 28-Dec. 3; Berchell, Des Moines, Iowa, 4-5.
Mollie Williams Show—Gayety, Montreal, Can., 28-Dec. 3; Gayety, Buffalo, 5-10.
Maids of America—Gayety, Buffalo, 28-Dec. 3; Gayety, Rochester, 5-10.
Peek-a-Boo—Grand, Hartford, Ct., 28-Dec. 3; Hyperion, New Haven, 5-10.
Rose Sydell's London Belles—Palace, Baltimore, 28-Dec. 3; Gayety, Washington, 5-10.
Step Lively Girls—Olympic, Cincinnati, 28-Dec. 3; Columbia, Chicago, 5-10.
Sam Howe's New Show—Gayety, Kansas City, 28-Dec. 3; open 5-10; Gayety, St. Louis, 12-17.
Sporting Widows—Bastable, Syracuse, N. Y., 28-30; Colonial, Utica, Dec. 1-3; Empire, Albany, 5-10.
Sugar Plums—Majestic, Jersey City, 28-Dec. 3; Stamford, Ct., 5; Bridgeport, 6-7; Worcester, Mass., 8-10.
Twinkle Toes—Empire, Brooklyn, 28-Dec. 3; People's, Philadelphia, 5-10.
Town Scandals—Casino, Philadelphia, 28-Dec. 3; Miner's, Bronx, New York, 5-10.
Tit-for-Tat—Empire, Providence, 28-Dec. 3; Gayety, Boston, 5-10.
World of Frolics—Star and Garter, Chicago, 28-Dec. 3; Gayety, Detroit, 5-10.

AMERICAN CIRCUIT

Baby Bears—Gayety, Louisville, 28-Dec. 3; Empress, Cincinnati, 5-10.
Bathing Beauties—open 28-Dec. 3; Penn Circuit, 5-10.
Beauty Revue—Schenectady, Dec. 1-3; Elmira, 5; Binghamton, 6; Oswego, 7; Niagara Falls, 8-10.
Broadway Scandals—Haymarket, Chicago, 28-Dec. 3; Park, Indianapolis, 5-10.
Chick Chick—open 28-30; Fall River, Dec. 1-3; Gayety, Brooklyn, 5-10.
Cabaret Girls—Gayety, Brooklyn, 28-Dec. 3; Bijou, Philadelphia, 5-10.
Dixon's Big Revue—Englewood, Chicago, 28-Dec. 3; Garrick, St. Louis, 5-10.
French Frolics—Empire, Cleveland, 28-Dec. 3; Fifth Avenue, Brooklyn, 5-10.
Follies of New York—open 28-Dec. 3; Empire, Cleveland, 5-10.
Grown-Up Babies—Avenue, Detroit, 28-Dec. 3; Englewood, Chicago, 5-10.
Girls from Joyland—Park, Indianapolis, 28-Dec. 3; Gayety, Louisville, 5-10.
Harum Scarum—Howard, Boston, 28-Dec. 3; open 5-7; Fall River, 8-10.
Hurly Burly—Bijou, Philadelphia, 28-Dec. 3; open 5-10; Long Branch, 12; Asbury Park, 13; Van Curler, Schenectady, 15-17.
Jazz Babies—Academy, Buffalo, 28-Dec. 3; Avenue, Detroit, 5-10.
Lid Lifters—Empress, Cincinnati, 28-Dec. 3; open, 5-10; Empire, Cleveland, 12-17.
Little Bo-Peep—Reading, 30; Scranton, Dec. 1-3; Lyric, Newark, N. J., 5-10.
Lena Daly and Her Kandy Kids—Star, Brooklyn, 28-Dec. 3; Empire, Hoboken, 5-10.
Mischief Makers—Gayety, Baltimore, 28-Dec. 3; Capitol, Washington, 5-10.
Monte Carlo Girls—Capitol, Washington, 28-Dec. 3; Allentown, 5; Easton, 6; Reading, 7; Scranton, 8-10.
Miss New York, Jr.—Olympic, New York, 28-Dec. 3; Star, Brooklyn, 5-10.
Parisian Flirts—Garrick, St. Louis, 28-Dec. 3; Century, Kansas City, 5-10.
Passing Revue—Century, Kansas City, 28-Dec. 3; open, 5-10; Gayety, Minneapolis, 12-17.
Pacemakers—open, 28-Dec. 3; Gayety, Minneapolis, 5-10.
Pell Mell—Gayety, Minneapolis, 28-Dec. 3; Gayety, Milwaukee, 5-10.
Puss-Puss—Plaza, Springfield, Mass., 28-Dec. 3; Howard, Boston, 5-10.
Record Breakers—Penn Circuit, 28-Dec. 3; Gayety, Baltimore, 5-10.
Some Show—Gayety, Milwaukee, 28-Dec. 3; Haymarket, Chicago, 5-10.
Sweet Sweetie Girls—Empire, Hoboken, 28-Dec. 3; Cohen's, Newburg, 5-7; Cohen's, Poughkeepsie, 8-10.
Social Follies—People's, Philadelphia, 28-Dec. 3; Long Branch, N. J., 5; Asbury Park, N. J., 6; Schenectady, N. Y., 8-10.
Ting-a-Ling—Cohen's, Newburgh, N. Y., 28-30; Poughkeepsie, Dec. 1-3; Plaza, Springfield, 5-10.
Whirl of Girls—Elmira, 28; Binghamton, 29; Oswego, 30; Niagara Falls, Dec. 1-3; Academy, Buffalo, 5-10.
Whirl of Mirth—Lyric, Newark, Nov. 28-Dec. 3; Olympic, New York, 5-10.

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LEW BROWN to write Special Material for ANNA SEYMOUR.

"SWEETIE GIRLS," AT THE STAR, IS GOOD SHOW WELL PUT ON

Billy Vail's "Sweet Sweetie Girls," at the Star last week, while a different style of a show than we have seen at this house so far this season, which is one big thing in its favor, having a black face comedian working all through the show. He is assisted by two other comedians, of no mean ability, and the show compares favorably with the best comedy offerings we have seen at this house. It has a good cast, the scenery and costumes are fine and the girls in the chorus are pretty, and good workers.

The book, lyrics, and music, according to the programme were by Ed. C. Jordan and William Vail, and to say the least they gave the public what was wanted. Kramer built the scenery, and designed it, and he gave them something worth while. Jordan, George Leon and Bobby Wilson are the comedians.

The show is fast, because they don't let it drag, as soon as a bit is over they go into a number or a specialty. While the blackface comedian is naturally slow, the other two comedians are very fast and with a straight man who is always after them, there is never a dull second.

Jordan is doing black face in a droll manner, doing a "dope" all through the first part, a part very unusual and out of the ordinary. His characterization of this odd role, is clever, and amusing, and away from anything we have seen in burlesque this season. He makes a number of changes of wardrobe as do all the comedians all through the performance. In the last part he just does the plain negro, depicting the character with unusual ability. His dialect and mannerisms are true to the part.

George Leon, working faster than we have seen him in the past, is doing another comedy part that has not been seen this season at the Star. He is doing an eccentric comedy part that is well worth seeing. He is not alone fast, but funny, as well. He dances, and takes "falls."

Leon works in misfit clothes most of the time, and makes a number of changes.

Little Bobby Wilson has returned, after a season's absence and his return is welcomed, as we think him a clever, versatile, tramp comedian. He is an amusing young chap, a corking good tumbler and a dancer of skill. He possesses personality and a winning smile. Wilson is using a lighter makeup than the last time we caught him. Here are three comedians that can't help but put a show over from a comedy standpoint.

Howard Harrison is another asset to the show, and as a straight man compares well with the best that have been at the Star this season. He is an agressive young fellow, a good talker and a hard worker. He dresses well, always looking fit and fine.

Elinor Mack, is the prima donna. Miss Mack is an attractive looking young lady, small, and of the brunette type. She has a good voice, and rendered her numbers very nicely. She also does well in the bits and scenes and displayed pretty gowns. Her work is pleasing and they liked her.

Emma Wilson, is the ingenue soubrette. Miss Wilson is a well formed and good looking girl, that seems to enjoy what she does. She dances cleverly, and can put a number over successfully. She wears attractive dresses that becomes her type of beauty.

Lil Harrison, a little blonde, is the soubrette and has several numbers that go over very nicely.

Vi Kelly, a pretty and shapely ingenue, is in several scenes and has a few numbers that she does very well in. Her wardrobe looks fine from the front.

The song hits of the show are "Yama San-ee Annie," sung by Miss Mack, "Jappy Joe Jazz," by Miss Harrison; "If I Only Had My Way," by Miss Wilson, and the "Passing Song," by Miss Mack.

Bobby and Emma Wilson do a corking good specialty which opened with a song. They then went into a double dance. They then do a "single" each and finish with a fast double. The Wilsons are good dancers and their act went over very big.

Jordan and Leon, do a comedy specialty in the second act. Jordan with his trombone (which he does not play, although he gives the audience the impression, he is going to) and Leon, working from an upper box.

They have a fine line of talk and they get it over. They sure had the house in an uproar all the time.

Miss Mack did nicely with her singing specialty on full stage. She sang well and was appreciated.

Mildred Stevens and Anna Kreamer in the "Butterfly" number did nicely.

SID.

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ORCHESTRA NEWS

HISS ORCHESTRA SELECTIONS

PHILADELPHIA, Pa., Nov. 28.—Vincent d'Indy, French composer, who visited Philadelphia this week, agrees with many Philadelphia music lovers that Schoenberg's Five Orchestra Pieces are "trash" and unworthy of the attention of the Philadelphia Orchestra.

Leopold Stokowski, conductor of the Philadelphia orchestra, heralds these compositions as remarkable and "replete with strokes of genius."

These comments were made last night after the audience at the Academy of Music laughed, snickered and hissed as the pieces were being played by the orchestra.

After the first few measures the audience evidenced such marked surprise and amusement that Dr. Stokowski was forced to pause for a full minute until quiet was restored. When he again lifted his baton the snickering was resumed and continued throughout the performance.

Mr. d'Indy was surprised that Stokowski included the Schoenberg pieces in the program. He referred to them as "patchwork" and "crazy."

Dr. Stokowski said: "I am glad that the audience hissed. It is much better than apathy."

SCHWARTZ AT RIVIERA

Benny Schwartz, formerly leader of the Harlem Opera House orchestra, and late of Keith's Columbia, Far Rockaway, will be in charge of the new 22 piece orchestra at the Reviera Theatre, Brooklyn, which will be opened by the Keith's next Thursday. The new theatre is said to be the largest and finest theatre on the Keith circuit in the vicinity of New York City, and the orchestra will be one of the features of the house.

GORDON AT REISENWEBER'S

Meyer Gordon and his "Arcadians," formerly at the Arcadia, Philadelphia, have opened at Reisenweber's for an indefinite engagement. The orchestra is under the direction of the Al Herman Amusements.

WELLS IN NEW JOB

Hal Wells, formerly band and orchestra man for the Broadway Music Corporation, is now associated with the Words and Music Publishing Co. in charge of their band and orchestra department.

FELLS LEAVES VANDERBILT

Musical Director Fells, of the Vanderbilt Hotel, where he has been connected for the past two seasons, has severed his connection with the hotel. No successor has been named as yet.

SAUNDERS AT BEAUX ARTS

Ben Saunders and orchestra have closed at the Pre-Catelan and are now at the Beaux Arts Cafe, starting there last Monday.

SCHMITT IS CONDUCTOR

HARTFORD, Conn., Nov. 26.—At a meeting of the directors of the Philharmonic Orchestra this afternoon, Henry Schmitt, who for the past four seasons has conducted the Norfolk Summer Festivals, was elected conductor to succeed Robert H. Prutting. It was intimated that Mr. Prutting tendered his resignation because of disagreement in policy with John T. Roberts, president of the Board of Directors of the Philharmonic Society.

Alexander Roman, who for the past fifteen years has been concert master for the Moscow Imperial Opera, has been elected to that position to succeed Samuel Leventhal.

SPOSELL AT HEALY'S

Al Sposell, formerly of Pearl Regay's band that appeared on the Orpheum Circuit, has opened a new orchestra at Healy's Hotel, Boston, for the winter.

The combination consists of Herman Kaplan, violin; Bob Sterling, trombone; Al Sposell, drums; Tom McHugh, cornet, and Al Lamb at the piano. The band is under the management of Harry Walker.

COLORED BAND WINS

In a competition for the Rodman Wanamaker cup, held last Wednesday at the 22nd Regiment Armory, a band composed of negro employees of the Wanamaker Philadelphia store defeated the 15th Regiment, New York National Guard, band. John Grinnell directed the Philadelphia organization, while Lieut. Fred W. Simpson commanded the military organization.

BASILE FOR BIKE RACE

Joe Basile's Band has been engaged to play at the Six-Day Bicycle Race coming to the Madison Square Garden shortly. This band, which comes from Newark, played at the Dempsey-Carpentier bout and also plays at all the Newark Velodrome races.

FISHER TO PLAY FOR MANAGERS

Louis Fisher and his orchestra are to furnish the music for the big dance and dinner which the Theatre Owners' Chamber of Commerce are to hold at the Astor on Saturday night. Ted Lewis and his band have also been engaged.

KNECHT AT SHERRY'S

Los. Knecht, formerly musical director of the Waldorf-Astoria, is now leading the dance orchestra at Sherry's, having opened there last Monday night.

LEO MERRIMAN AT KEITH'S

Leo Merriman is the leader of the orchestra in the new B. F. Keith 105th Street Theatre, in Cleveland, Ohio.

VAUDEVILLE NEWS

ACTS FOR HOSPITAL SHOWS

In keeping with the past, the Keith Circuit, through Mr. E. F. Albie, sent acts on Thanksgiving Day to various hospitals around New York City to entertain the bedridden and confined patients. Those who volunteered their services were: To the Polyclinic Hospital—Lewis and Dody, Marley and Hagney, Edna and Grace Dreon, Grace Hill, Walter James, Three Blighty Girls, Lawrence O'Sullivan, George and Gertie Dupree, Billy Curtis, Primrose Semon, Joe Ray, and Harry Victor.

Those who went to the Seton Hospital were—Gene Dean, Andre and Colter, La Pellantrau, Cook and Mason, Halsey Mohr and Billy Tracey, Boggs and Buhl, Maud Kimball, Frank Jerome and Lee Ryan.

At the Fox Hills Hospital the following acts appeared—Hazel Moran, Tommy White, Fred J. Powers & Co., Gold and Edwards, Bobby and Peggy Valentine, Harry Bartell, Zelo & Co., Kenneth Hall, Andre Andre, Freeman and Lewis, and Moriarity and Burns.

ORPHEUM, JR., BOOKLETS READY

Souvenir booklets of forty pages covering the opening of the Orpheum Jr. "The Hennepin" in Minneapolis will be distributed this week to theatre managers and newspaper editors throughout the country. Bound and printed on glazed paper the book gives the history of the theatre from its inception until its opening day. Next week another booklet will be issued on "Main Street," the Kansas City Orpheum Jr. theatre.

VAUDEVILLE AT THE STRAND

OSWEGO CITY, N. Y., Nov. 26.—The Strand Theatre, formerly a motion picture house, opened on Thanksgiving Day with vaudeville and motion pictures, after having been closed two weeks for repairs and alterations. Three acts made up the vaudeville portion of the bill, those appearing being: Walters, Hopkins & Churchill: the Harmony Singing Four, and Bernard & Myers.

BERT LEVEY MARRIES

SAN FRANCISCO, Nov. 28.—Bert Levey, head of the Bert Levey Circuit of Vaudeville Theatres, was quietly married here November 22 to Corrine Tilton, headlining on the Orpheum circuit in the Corrine Tilton Revue. Mrs. Levey will continue her Orpheum contracts until June, when she will retire from the profession and make this city her home.

SINGERS' MIDGETS FOR PALACE

Singers' Midgets, after playing the Alhambra, Colonial and Riverside theatres, enter the bill at the Palace Theatre December 12 for three weeks.

ACTS OUT OF UPTOWN HOUSE

The uptown Fifth Avenue Theatre, as the picture house at Fifth avenue and 110th street is called, has abandoned its vaudeville policy and after a week's trial has returned to straight pictures. Four acts were booked last week and appeared with the picture program. Twenty-five cents top was the price, but according to the manager, the business did not warrant the continuance of the vaudeville bill.

ADDITION TO HANNEFORD ACT

Mr. and Mrs. Earnest Clarke wish to announce a new addition to the Hanneford family in the way of a baby girl. Mrs. Elizabeth Clarke is a sister to the clown rider "Poodles" and a member of the Hanneford Troupe. Mr. Clarke, also a rider, is one of the features of the Ringling Bros.-Barnum Baily Shows. The baby has been christened Lora Elizabeth.

TESTIMONIAL FOR SALESMEN

E. F. Albee is heading a group of theatrical managers who will stage a testimonial performance at the Manhattan Opera House, December 18th, to the National Council of the Traveling Salesmen's Association. The performance will be given in recognition of the work of the council in agitating for lower fares and Pullman charges.

SHUBERT SHOW IN TORONTO

MONTREAL, Canada, Nov. 26.—The first Shubert Vaudeville bill to play Toronto will appear at the Royal Alexandria Theatre the week of December 12, with Hetty King as the headliner.

Shubert Vaudeville opens at His Majesty's Theatre, Montreal, on December 12 with Nora Bayes as the star attraction.

HIP ACT FOR VAUDEVILLE

The Five Kaeths, a European troupe, who have been at the Hippodrome for the last few months have closed their engagement there and are now rehearsing a musical act. The act which is being staged by Leo La Blanc, is scheduled to open at Far Rockaway this Thursday.

ACTS ON SUNDAY ONLY

AURORA, Ill., Nov. 28.—The Fox Theatre here, which has for some time past been playing vaudeville and pictures, has cut out the vaudeville acts during the week, playing them only on Sunday. During the week days pictures are being shown.

GRAND THEATRE REOPENS

The Grand Theatre, at Auburn, New York, which has been closed this season until the present time, has been taken over by J. S. Burnham who re-opened the house with a vaudeville and picture policy. Walter J. Plimmer is booking the house.

LEW BROWN has just finished four special songs and talk for HOLMES AND LEVERE.

HETTY KING

SHUBERT'S 44TH STREET THEATRE

(*Continued from page 25*)

PORTLAND

Pantages—Three Alexs—Bernard & Ferris—Paisley, Noon & Co.—Lee Morse—Arizona Joe—Byal & Early.

TRAVEL

Madam Paula—Neil, McKinley & Co.—House David Band—Roland & Ray—Sheftill's Revue.

FRISCO

Pantages—Laretto—Cuba Quartette—Harry Antrim—Yes, My Dear—Bardwell, Mayo & Renstrom.

OAKLAND

Pantages—Jones & Sylvester—Genevieve May—Carl Rosini—Dixie Land—Charles Gerard & Co.

LOS ANGELES

Pantages—Margaret Alverez—Stafford & De Ross—Harmony Four—Thirty Pink Toes—Harry Bussey—Charles Althoff—John R. Gordon & Co.

SAN DIEGO

Pantages—Humberto Bros.—Juanita Hansen—Ann Suter—Kennedy & Rooney—Brazilian Heiress—Will Morrisey.

LONG BEACH

Pantages — Rekoma — Ohara & Neeley—Jerome North—Little Caruso—Coleman & Ray—Walton & Brandt—Kane, Morey & Moore.

SALT LAKE

Pantages—Georgalis Trio—Lester & Moore—Ethel Clifton & Co.—Chody, Dot & Midge—Al. Shayne—Three Kanazawa Bros.

DENVER

Pantages—Paul Sydell—Carleton & Belmont—Mary Riley—Petite Revue—Walters & Walters—Powell Troupe.

COLORADO SPRINGS AND PUEBLO

Pantages — Stateroom 19—Lew Wilson—Little Cafe—Little Pipifax.

KANSAS CITY

Pantages—Harry Tsuda—Rose & Moon—Three Kuhns—Rising Generation—Chas. Murray.

ST. LOUIS

Pantages—King Saul—Ara Sisters—Rose Wyse—Pantages Opera Co.—Joe Whitehead—Clemenso Bellings.

MEMPHIS

Pantages—Wire & Walker—Burns & Loraine—Stan & Mae Laurel—Jan Rubini—White, Black & Useless—Jean Gibson.

CINCINNATI

Pantages—Lew Hoffman—Gloria Joy & Co.—Davis McCoy & Co.—Jack & Marie Grey.

WHEELING

Pantages—Baggett & Sheldon—Eckoff & Gordon—Three Deslys Girls—Stein & Smith—Pickard's Seals.

HAMILTON

Pantages—Jewell & Raymond—Leo Fillier—Lydia McMillan—Lazar & Dale—Lilly, Jewell, Faulkner & Co.

TORONTO

Pantages — Pojetti & Bennett — Allen Shaw — Petticoats—Joe Dekoe Troupe.

SHUBERT VAUDEVILLE

Week of Dec. 5, 1921

NEW YORK CITY

Winter Garden—Lucy Gillette—Three Chums—Walter Weems—Al. Sexton—Bert Earle & Girls—Chas. T. Aldrich—Callahan & Bliss—Maria Lo.

44th Street—Ford & Truly—Mr. & Mrs. Mel-Burn—Kranz & White—Bessie McCoy Davies—Bert Melrose—Brendel & Bert.

BOSTON

Majestic—McCormack & Regay—Musical Johnstons—Charles Howard & Co.—Bernard & Townes—Hanneford Family.

BALTIMORE

Academy—Jolly Johnny Jones—Rome & Cullen—Joe Jackson—Vine & Temple—Buddy Doyle—Vinie Daly—Ziegler Sisters—Jimmy Hussey Co.

CHICAGO

Apollo (Dec. 4)—George Rosener—Palo & Palet—J. & K. DeMaco—Apollo Trio—Emily Ann Wellman & Co.—Armstrong & James—Nonette—Regal & Moore—Emily Darrell.

CLEVELAND

Euclid Avenue (Dec. 4)—Donald Sisters—Mossman & Vance—Rigoletto Bros.—Dolly Connolly—Sam. Hearn—Whipple Huston Co.—Desert Devils—Edna Wallace Hopper—Clark & Verdi.

DAYTON, O.

Liberty (Dec. 4) — Tafian & Newell — Jack Strouse—General Ed. LaVine—Will. Oakland—Horlick & Sarampa Sisters.

DETROIT

Detroit O. H. (Dec. 4)—Lew Fields & Co.—Joe Fanton & Co.—Holt & Rosedale—Jock McKay—Fred Allen—Yvette & Co.—McConnell & Simpson—Jack Conway & Co.

MILWAUKEE

Garrick—Marie Dressler & Co.—Kremka Bros.—Selma Braatz—Ethel Davis—Harrah & Rubini—Libby & Sparrow—Flora Hoffman—Walter Brower—Ryan & Lee—Francis Renault.

NEWARK, N. J.

Rialto—La Belge Duo—"Go, Get 'Em Rogers"—Gaudsmith Bros.—Gallarini Sisters—Mlle. Codee—"In Argentina"—Lee White—Billy McDermott—The Pickfords.

PHILADELPHIA

Chestnut—"Chuckles of 1921"—Musical Spillers—Earl Rickard—Olga Mishka Co.—Permane & Shelley—Rial & Lindstrom—White Way Trio.

PITTSBURGH

Shubert — Arco Bros.—Rudinoff—Nana—Vardon & Perry—Mabel Withee & Co.—Boganny's Billposters—Eddie Dowling—Mason & Keeler—Lillian Fitzgerald—Peterson Bros.

WASHINGTON

Belasco (Dec. 4) — Brengk's Horses — Musical Avolos—Ernestine Myers & Co.—Dickinson & Deagon — Novelle Bros. — Adele Rowland — Bert Hanlon—General Pisano—Bernardi.

All shows open December 5, except where otherwise noted.

CHICAGO OPERA CO. MGR. QUITS

CHICAGO, Nov. 21.—The announcement of the resignation of George M. Spangler as business manager of the Chicago Grand Opera Company last week has been followed by a flood of gossip—so much, in fact, as to suggest that the company faces a crisis.

Mr. Spangler, who has been gathering talent in Europe, said: "It was a shock to me. No it was not Mary Garden. We are just as good friends as ever. I am in a position where I can say nothing."

Mary Garden said: "There has been no friction of any kind. My next part in the opera is from the stage to the proscenium and that is all."

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are invited to send for free advance copies of our new songs, both published and unpublished with view to placing orders for same at first cost of production. A few elegant numbers now on hand are:

That Eleventh Hour Plea—I'm Forever Dreaming of You—Life in God's Cathedral—On the Fields of France—I'se Gwine Back to See Her—A Christmas Lament in America—The Dear Old Church Bell on the Hill—The Banks of the Little Miami—Since Mother Went Away—Alabama Sue—Dear Old Gal—Come Back to Me—I'm Just a Bit of Driftwood—When the Stars of Blue were turned to Gold—Dreamland, My Dreamland—Johnnie Is Henpecked Now—I'm Always Thinking of You—Little Pat—Her Baby—Love's Sweet Shadow Time—The Jolly Dredge Boat—Light in the Window—Soldier's Jubilee—The Tones of a Lark—And a Little Child Shall Lead Them—Victory—I've Got the Chero Smiling Blues—When I feel that I've Lost You—Since You Have Gone Away—When you are Mine—We carry our Flag Along—Our Whole Country—The Great "World War" Is On—The Arms of My Heart Are for You—Susie Anna—What Is Home—A Cottage—Flying, Flying in My Aeroplane—Sunset Memories— Love's Longing—Pure Food and Diet Blues—Susan I'm Afraid I'm Losing You—Love Sweet Love—Spiritual Spread—Just One Letter a World of Good Can Do—Clay Station Blues—The Girl I Loved—Alway's Burns the Fire of Love—Estranged—Loves Tokens—Do You Remember—That Wonderful Bond—Waiting—Mother's Darling on the Railroad—Little Love Mine—Down Where the Moonbeams Play—Soul Mates—Mary Is the Village Queen and I'm the Village Bum—I'm Going Home Today to My Home Far Away—Our Little Green House in the Woods—A Georgia Lullaby—That Broken Promise—Dimples—Mr. and Mrs. Jiggs and Dinty Moore—Mother I'll Try—I'd Give the World for a Fox Trot Girl—Beaches of Peaches—Come Jazz Thro Life—Baby Doll Blues—Chaling—Where the Kankakee is Winding—The Blazing Blues—Old Flag We Died for Thee—Jest When a Fellow's Broke—Long Batic—The Shepherd of the Hills—Goodbye Sweetheart—Sunshine and Tears—Without a Leg to Stand On—When I See Girls Coming—Bring Me Back to Old Kentucky—Dreams of Childhood—Some Day I long to Meet Her—My Heart Is Longing for Jest a Little Bit of Love—Oh Flag of Our Country—Down in Greenwood—The Sun Will Always Shine for You—Dear Mae—and numerous others as good. Send postage for copies.

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JUDGE COULDN'T UNDERSTAND

CHICAGO, ILL., Nov. 19.—Helen Gray, Margery Vaughan, and Alice Bigelow, chorus girls, stumped Judge W. R. Fetzer when the trio appeared in court Saturday morning. Helen Gay, complaining witness against Margery Vaughan and Alice Bigelow, when called before the judge and asked what she did for a living, said "I'm a nimble hoofer and these beauties are jealous of me. I do the Cincinnati and the Frisco better than they do. When they found that they were going to get the air from the company and I was to keep the end down they got peeved. One of them biffs me in the face and the other pulls out a fist full of my hair. They they rolls me in the gutter." "Hold on," said the judge, "I don't understand you." Miss Gay then repeated her complaint in good English with the result that the judge dismissed them all.

YOUNG GIVES A DINNER

Charles W. Young gave a Thanksgiving dinner to a number of his old-time friends at the Elks Club on November 24. His guests were Erba Robeson, Laura Bennett, Nellie McHenry, Leonora Bradley, Willis P. Sweatnam, Barney Fagan, George Clayton Frye, Hugh D'Arcy, Charles Sturgis, Major Burk, Will Hardman, W. H. Leyden, Eddie Girard, Jerry Hart and Dick Quilter. Qld-time songs were sung and Mr. Sweatnam gave some "reminiscences." Joe Norcross, who was also invited, was unavoidably absent.

FAIRFIELD PLAYERS FORMED

GREENWICH, Conn., Nov. 28.—The Fairfield Players, a new community theatre association, was formed here last week to promote amateur theatricals. At the meeting held in the Y. M. C. A. auditorium last week, which was attended by more than 100 per sons interested in the venture, Dr. George E. Vincent, head of the Rockefeller Foundation, New York, made an address.

PEGGY MARSH'S HUSBAND FINED

Albert L. Johnson, husband of Peggy Marsh, was summoned before Magistrate Corrigan in the West Side Court last Thursday, on the charge of disorderly conduct. Miss Daly, a neighbor, complained of Johnson entering her room and slapping her. The court fined Johnson $25.00.

MOROSCO GOING TO COAST

Oliver Morosco will leave for the coast January 1 to try out several new plays in Los Angeles and San Francisco and begin the production of a third picture with a well-known Broadway star, "Slippy McGee" and "The Halfbreed," his first two film productions, are soon to be released.

NEW PLAY IN STOCK

BOSTON, Nov. 28.—"The Voysey Inheritance," by Granville Barker, is being presented for the first time in America by the Henry Jewett Players at the Copley Theatre this week.

"TWO ORPHANS" OPENS DEC. 19TH

"The Two Orphans," D. W. Griffith's new picture, now near completion, will have its initial performance on Dec. 19 at Parson's Opera House, Hartford, Conn.

Attractions at City Theatres

B. F. Keith's **PALACE** Broadway and 47th St. Mat. Daily at 2 P. M. 25, 50 and 75c. Every night, 25, 50, 75, $1, $1.50.
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as "KIKI"
A character Study by Andre Picard

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THIS WEEK
Miss New York, Jr.
Next Week—WHIRL OF MIRTH

BROOKLYN THEATRES

Gayety Theatre Throop Ave. & Broadway
CABARET GIRLS
Next Week—CHICK-CHICK

Empire Theatre
Ralph Avenue and Broadway
TWINKLETOES
Next Week—GIRLS DE LOOKS

STAR Jay nr. Fulton St. Mat Daily. Tel. Triangle 4297
Lena Daly's Kandy Kids
Next Week—MISS NEW YORK, JR.

Casino Theatre
Bowery Burlesquers
Next Week—JINGLE JINGLE

LEW BROWN writing special character song for BELLE BAKER for her New York engagements.

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Still Doing "WHAT DID YOU DO?"
New Act, "Among the Swells," in preparation. Direction H. BART McHUGH

VILLA and STRIGO
FORMERLY TEXAS DUO
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DRAMATIC REVIEWS

"SUZETTE," AT THE PRINCESS, IS DULL MUSICAL COMEDY

"SUZETTE," a musical comedy with book by Roy Dixon and music by Arthur Gutman, presented at the Princess Theatre on Thursday night, Nov. 24, 1921.

CAST

Armand, a cafe proprietor ..... John Cherry
Tony, a waiter ..... Frank Lalor
Suzette, a flower girl .. Marie Astrova
Dora Dolores, a prima donna ..... Marjorie Booth
Max Kalman, an impresario ..... Victor Morley
Paul Huntley, a millionaire ..... James R. Marshall
Mme. Bimboula, a modiste ..... Carola Parson

This musical comedy, which is the first to make the Princess Theatre its home since the justly famous shows of some moons ago, is far away from the standard set by its musical predecessors. The Princess, during the last year or so, has made quite a reputation for itself as a home for the feeble entertainment, and "Suzette" does nothing to get the house "back to normalcy."

The music is fair, but has the unfortunate reminiscent touch which sours one on many "popular" songs. The book is fair enough, but the jokes carelessly festooned here and there are of so old a vintage that the book is made almost ridiculous.

The play is in two acts, one of them taking place in a Deauville villa and the other in a Montmartre cafe. A flower girl, with ambitions to become an opera singer, is loved by an American blessed with large quantities of money. The girl gets the chance to show her ability as a songstress when she takes the place of a famous prima donna at a party. The wealthy young American, of course, is successful in his suit for the hand of the flower girl. That's the story.

Frank Lalor, the principal comedian, gets little appreciation for his work. He does what he can with the material in hand. Marie Astrova, said to be from Europe, plays the feminine lead, and played it quite charmingly. Victor Morley, in the role of an impresario, was a disappointment.

"NATURE'S NOBLEMAN," STARRING LOUIS MANN, IS DULL AND SLOW

"NATURE'S NOBLEMAN," a comedy in four acts by Samuel Shipman and Clara Lipman. Presented at the Apollo Theatre on Monday night, November 14.

CAST

Carl Schnitzler ..... Louis Mann
Dora Schnitzler ..... Louise Beaudet
Dan Schnitzler ..... John Roche
Effie Schnitzler .... Sue McManamy
Wilhelm Brand ..... Hans Hansen
Belle Brand ..... Helen Lowell
Rose Brand ..... Mary Brandon
Charles Johnson .... Morgan Wallace
Josephine Johnson ..... Allyn Gillyn
Fred Tanner ..... Leonard Doyle
Morgan Rockefeller Wells ..... Clarke Silvernail
Shag ..... Kenneth Lee
Freda ..... Frances Harland

The audience which gathered at the Apollo Theatre to witness the opening of "Nature's Nobleman" did not see the same Louis Mann who had such a successful run in "Friendly Enemies" on Broadway a year or so ago. They saw a Louis Mann who labored sincerely against great odds, against a play in which there was no means of displaying any dramatic talents for which the star has long been noted. What little opportunities that were offered to demonstrate his wares, Mr. Mann showed to advantage.

The plot has for its setting a boarding house in the Catskills where Mann is the proprietor, a Mary Brand, daughter of wealthy pleasure seekers, a guest. When Mr. Mann learns that there is a $75,000 dowry attached to his guest, he acts the part of an ultra-refined gentleman, especially towards the daughter. Among the obstacles which stand in the way of his acting like a nobleman is a sly mother, her son, and a wandering daughter. The final act finds all their troubles ironed out and all are content.

The play in no way compares with the great successes in which Mr. Mann has been featured, neither does it come up to the standard of former plays written by the same authors.

It is a play in which one witnesses good acting gone to waste for lack of good material. Only Mr. Mann's efforts help to put the play across.

Jimmy Stanton, juvenile, has replaced **Frank McKay** with **Sim Williams'** "Mutt and Jeff" show.

ABOUT YOU

(Continued from Page 17)

Harry Le Vail and Sister, Henry and Adelaide, Allen, Collins and Hyman, Stein and Smith, Cupid's Close-Ups, **Kane and Herman, Berk and Swan, Harry Breen,** ann Over Seas Revue appeared at the Columbia Theatre Sunday Concert.

Richard J. Herndon is to revive the Theatre Parisien for matinee performances in the French language at the Belmont Theatre early in the new year.

Florence Mason has joined the cast of "Lillies of the Field," and is playing the role of **Amy Van Epps.**

Daphne Pollard is headlining the bill at the Majestic Theatre, Chicago, Ill.

Ethel Levy, who returned to the United States last week, is headlining the vaudeville bill at B. F. Keith's, Cleveland.

James Humbird Duffey has been engaged to sing the role of Major Alexius Spridoff in the Shubert revival of "The Chocolate Soldier."

Frank Anton, who has been playing with the Orpheum Players, located in McKeesport, Pa., has returned to town, following the closing of the show, which was due to bad business.

Alma Breault, the French girl with the "Overseas Revue," is scoring a success with the act which is now playing the Poli Circuit.

Billy Baskette, the song writer, and **Tex Ellis** have formed a new act, which they will present shortly.

Harold Whalen has joined "Ye Song Shoppe" and is touring Shubert vaudeville with the act.

LETTER LIST

GENTLEMEN

Anderson & Burt
Adams, Chas.
Bazarski, Alex.
Bertrand, Frank
Clothier, Geo. H.
Eldridge, Press
Fayette, Capt. Jack
Grandy, Thos.
Hillman, F. P.
Holmes, Jack M.
Hawley, Walter
Hector
Kleist, Albert
Morissey, Richard C.
Morey, Richard
McManus & McNulty
Navarre, Neal B.
Nordstrom, Leroy
O'Burrelle & Violette
Pollard, Ed
Robin Hood Opera Co.
Schoneker, Robt.
Schlenker, Ben J.
Sohns, Harry
Sullivan, Billy
Thornton, Geo.
Winters, Sid
Wheeler, Geo.

LADIES

Andrews, Myrtle
Aoki, Miss E.
Bryan, Blanche
Clark, Nell
Carroll, Robert, Mrs.
Erol, Helen
Frances, Ida
Gardner, Ruth
Hughes, Hallie
Hughes, Mabelle
Ingraham, Zella
Mac, Nore
Morrell, Olive
Powers, Babe
Sempey, Edith
Vaughn, Vivian
Woodward, Bonnie
Wilson, Jennie
Wilson, Claudett

Beverly West and **Sam Morris** are working on several numbers and productions which will be produced in the near future.

Henry Frey has commissioned Sam Morris to write him a new act.

Otto Shafter, of the Shafter and Sobel office, left on Wednesday for a business trip through the Middle West.

DEATHS

COUNTESS DUCELLA, a film actress, was found dead last week in her rooms in a Los Angeles hotel where she had been living. The circumstances of her death are being investigated by the coroner who is holding an inquest. She was the wife of H. C. Bunting, of Buffalo, New York, who took charge of the body.

CHRISTINE NILSSON, once famous opera star, died last week at her home in Stockholm, Sweden, at the age of 78 years. She was the Comtesse de Miranda and at the height of her career was the greatest singer of her day. She retired from the stage twenty-five years ago, and has spent the last decade in her native Sweden.

Mme. Nilsson was born on a farm in the southern part of Sweden on August 3, 1843. Her father, a farmer, was a great lover of music and taught Christine. Her brother was the village fiddler, and he often took Christine along when he gave a local concert. At a fair in 1857 she met her benefactor, who educated her. She sang before the Swedish Court, and then went to Paris where she made her stage debut in "La Mariata." She scored a tremendous success, and was a great favorite until her retirement. Her greatest triumph was as Marguerite in "Faust." After her Paris debut she made her London appearance in 1867 and came to America for the first time in 1870, touring the country for two years and meeting with the greatest success. In 1872 she was married in Westminster Abbey to M. Auguste Rouzaud, who died in 1892. In 1897 she married Count Angel de Miranda in Paris, retiring shortly afterward from the stage, appearing in public only in charitable affairs.

J. H. HOLBROOK, formerly of the Musical Holbrooks, who played all the leading variety theatres in America and Europe, died November 26 at his home in Chelsea, Mass., after a long illness. He is survived by his second wife, who was well known as Mlle. Carrie, and as the wife of the late Edward Leslie.

TOBY ZARA, formerly well known vaudevillian, died at his home at Weymouth, Mass., last week. Zara at the time of his death was 41 years old and leaves a widow, Mrs. Violet Zara.

HARRY WALKER (Williams) died suddenly at Pittsburgh, Pa., on November 28. He was the son of Harry Williams, formerly manager of Williams' Academy of Music, Pittsburgh. The deceased has been interested in a number of theatrical enterprises, in partnership with Sim Williams, and others, and was connected with the Gayety Theatre, Pittsburgh, at the time of his death.

SAMUEL MAYER, an old time San Francisco theatrical man, died in Los Angeles November 18th at the age of 65. After leaving Frisco some twenty years ago, Mayer was identified with several high class road attractions and made frequent trips to the Coast. Of late he was connected with the motion picture industry. He had been ill for some time.

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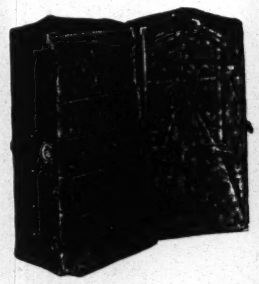

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